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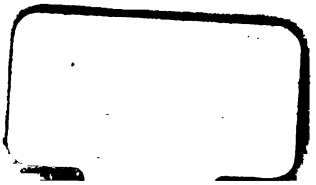


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Museums Association

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THE

MUSEUMS JOURNAL

THE ORGAN OF THE MUSEUMS ASSOCIATION.

EDITED BY

E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

*

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CONTENTS.

VOL. 4. JULY, 1904.

PAGE

MUSEUMS ASSOCIATION:—The Norwich Conference—Annual Report of the Council—Address by the President—S. F. HARMER .. 1-3

MUSEUM REPORTS:—Bootle—Chicago—Dundee—Perth 25-27

GENERAL NOTES:—Walker Art Gallery, Liverpool—Bury Curator and Librarian—Professor J. W. Gregory—Obituary, F. J. Tillstone, G. H. Birch—Mansfield Museum, Notts—Bequest to Harrogate—Sheffield Museum—Hull Art Gallery—Yorkshire Naturalists Union Library—The Manchester Art Gallery—Picture Exhibitions *versus* Permanent Collections—Mr. Orrock and the Victoria and Albert Museum—The National Gallery, London—Gathering Honey—Zoological Organisation—Works of Art for the Nation—Hogarth Museum—Photographs of Pictures—Dr. A. Gunther—Bequest of Pictures—Scientific Research—Photographic Survey of Kent—Wolverhampton Art Gallery—Art Gallery for Swansea—Newcastle Art Museum—The Power of Art—A Museum for Middlesbrough—Opening of Edinburgh Corporation Museum—Scottish National Gallery—Art Exhibition in Dundee—Lancaster, Mass., U.S.A—Boston (U.S.A.) Museum of Fine Arts—Servian National Museum .. 28-38

VOL. 4. AUGUST, 1904.

MUSEUMS ASSOCIATION:—The Norwich Conference—List of Annual Conferences, Meeting Places, and Presidents—Programme—Business Meeting—Council and Officers—Rules—Members—Associates—Honorary Members—Balance Sheet.. 39-55

Poetry—A Septuagenarian's Joy on the Norfolk Broads—JOHN MORGAN 56

Norwich Castle Museum—JAMES REEVE, F.G.S. 57

MUSEUM PUBLICATIONS:—Guide to the Fossil Mammals and Birds in the British Museum—Annals of the South African Museum—Hull—Sydney—Stratford—Trivandrum 63-66

GENERAL NOTES:—Appointment—Museum of Practical Geology, Jermyn Street—British Museum (Natural History)—Sir John Soane Museum, London—Frescoes by G. F. Watts, R.A.—Ionides Collection at the Victoria and Albert Museum, London—Plymouth Museum—South Coast Museums—New Museum at Salford—Bequest to Derby Art Gallery—Dickens Museum Opened—Welsh National Museum and Library—Obituary, Dr. J. B. Hatcher—Yale University—Brussels Museum 68-72

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VOL. 4. SEPTEMBER, 1904.

PAGE

The Classification of Office Papers—C. MADELEY 73

GENERAL NOTES:—Appointments, Mr. G. H. Carpenter; Victoria and Albert Museum, Mr. Last - Keighley Museum—Death of a Veteran—A Ghastly Gift—The British Museum and Early Closing—The New Titian for the National Gallery—Norwich Drawings at the British Museum—National Portrait Gallery—A Fortunate Village—Church Congress Art Exhibition—School Museums—Bewick Collection, Newcastle—Art in Scotland—Obituary, Dr. J. C. McConnell, Dr. R. A. Philippi—Preservation of Organs in their Natural Colours—Formalin—War Museums - Russian Antiquities—Kaiser Wilhelm Museum, Crefeld—Mecklenburg Natural History Museum—Mayence Museum—Danish Scientific Exhibition—Senckenberg Museum—Rangoon Museum—Colombo Museum—Bequest to French Museums—Museo Nacional del Salvador 96-106

CORRESPONDENCE 106

VOL. 4. OCTOBER, 1904.

Norwich Castle Museum—THOMAS SOUTHWELL, F.Z.S. 107

District Museums—CHARLES MADELEY 117

Duty-free Spirit 122

Professor Ray Lankester on Museums and Nature Study 124

MUSEUM PUBLICATIONS:—Meddelanden *från* Nordiska Museet—The Three "Superstitions" of Professor Haeckel—Cambridge—Sheffield—Colchester—Plymouth 130-133

GENERAL NOTES:—Appointment—Royal Scottish Museum—Museum at Kirkstall Abbey—Millport Biological Station—Laing Art Gallery—Norwich Castle Museum—Pitt-Rivers Collection, Oxford—Leeds Art Gallery—Camberwell Polytechnic, London—British Museum, Historical Record—Royal United Service Institution, London—The Theft of Nelson Relics—A Mediæval Vestment—Scholars and Leeds Museum—Recent Additions to Glasgow Art Gallery—St. Leonards-on-Sea—Swiney Lectures on Geology—Museum Conference—National Portrait Gallery, its Extension Demanded—Where is it?—Driffield's Mortimer Museum—Hamburg Museum of Ethnology—International Congress of Zoology—A Relic of Napoleon Buonaparte—New Zealand Museums 135-144

CORRESPONDENCE 144

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VOL. 4. NOVEMBER, 1904.

PAGE

A Simple Method of Glass Drilling—HERBERT BOLTON 145

Museum Conference at Warrington 146

Bankfield Museum, Halifax 148

Antarctic Case in the Christchurch Museum, N.Z. 151

MUSEUM PUBLICATIONS:—The History of the Collections contained in the Natural History Departments of the British Museum—Christchurch, N.Z.—Grahamstown—Otago—Detroit—Oxford—Manchester 152-156

GENERAL NOTES:—Museums Association—Laing Art Gallery, Newcastle-on-Tyne—Sanitary Institute Museum, London—Sandby Bequests of Pictures—The National Gallery, London—New Museum at Newbury, Berkshire—Newcastle Museum Talks—The Architectural Association, London—New Museum at Maidenhead—Bequest of Pictures and Sculpture to Huddersfield—Rossetti and Burne-Jones Drawings at Birmingham—Jubilee Coins Stolen—Gift of Pottery to Manchester—Whitechapel Art Gallery, London—Archæological Museum for Liverpool—Swansea Art Gallery—Proposed Museum at Newport—The Art Gallery, Manchester—Theft from the National Portrait Gallery—Suggested Architectural Museum for Manchester—Model of a Mole's Fortress or Dwelling Place—Museum fur Naturkunde, Berlin—Museum of Comparative Zoology, Harvard—Musée d'Histoire Naturelle, Paris—Lima Museum—Leipzig—Bogus Egyptian Antiquities—A Microscopical Museum—Taxidermy at Darmstadt—The Louvre Museum, Paris—A Museum Guide—Restrictions on Museum Gifts—A Carriage Museum—Museum of the Comedie-Francaise, Paris—Emperor Frederic Museum, Berlin—Theft from Florence National Museum—National Gallery of British India—Peace and War Museum at Lucerne—Undesirable Visitors—Forged Masterpieces at Brussels—The Museum at Cairo 157-172

CORRESPONDENCE 172

VOL. 4. DECEMBER, 1904.

On Colours in Museums—HANS DEDEKAM, M.A. 173

BOOKS AND PERIODICALS:—Borough Seals of the Gothic Period—The Reliquary and Illustrated Archæologist—Library Association Record 201, 202

MUSEUM PUBLICATIONS:—"Many Inventions," A. B. Meyer, Dresden Museum—Cardiff—Liverpool—Chicago—Blackburn—Boston, Mass. 202-209

Digitized by Google

PAGE

GENERAL NOTES :—Oxford University Museum—Museum of Science and Art, Dublin—Dr. E. Ray Lankester—Death of Mr. F. P. Marrat—Oxford, Pitt-Rivers Museum—A Want of the Natural History Museum—Jewish Historical Museum—Walker Art Gallery—Walker Art Gallery Extension—Exhibition of Works by G. F. Watts, R.A.—Lady Dilke's Art Treasures—What's in a Name?—Antarctic Birds—Old Manchester—Glasgow Art Gallery—Royal Scottish Museum, Edinburgh—Appointment—Kaiser Wilhelm Museum, Crefeld—Paris Musée d'Histoire Naturelle—British School at Rome—Suvaroff Museum, St. Petersburg 210-215

CORRESPONDENCE 215

VOL. 4. JANUARY, 1905.

School-Children and Museums, Part II.—H. COATES and A. M. RODGER 217

The School Nature-Study Union.. 220

MUSEUM PUBLICATIONS :—Catalogue of Type Specimens of Palæozoic Fossils—Natural History Museums of the United States and Canada—Field Columbian Museum Publications—Cape Town — Camberwell, London—Manchester — Liverpool — St. Albans 226-237

The Liverpool Museum 238

GENERAL NOTES :—Appointment, York Museum—Antiquities of York—Guildhall Art Gallery, London—Zoology of the Tibet Expedition—Royal Gift to the British (Nat. Hist.) Museum—Whitechapel Art Exhibition, London—Whistler Memorial Exhibition—The National Art Collection Fund—Whitehall Museum, London—Warrington Museum—Manchester Art Gallery—Proposed Museum for Merton—Bristol Art Gallery—Proposed Opening of Dudley Art Gallery on Sundays—Treasure-Trove at Oswestry—Bequest to Campbeltown—The Laing Art Gallery — Carlisle Museum — Ancient Gold Ornaments — Obituary, Mr. David Corsar—Pictures for Glasgow—Society of Antiquaries' Museum, Edinburgh—New Picture for the Scottish National Gallery—Prehistoric Workshop—Dublin Museum—Art Gallery for Dublin—A National Health Museum—Ornithological Congress—Museum Bequests and Estate Duty—The Association of Economic Biologists—Recent and Fossil, a Suppressed Reform—Bequests to Universities and Museums—British Museum—Liverpool Museum—The Whitechapel Art Gallery, London—Louvre, Paris—Musée de l'Opéra, Paris—French Museums—Museum at Arles, France—The New Natural History Museum at Aix—International Congress of Archæology

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PAGE

—A Patriotic Spirit—A Funeral Collection—Egyptian Antiquities—Royal Gift to the Servian Museum—Excavation of Herculaneum—Rhodesia Museum, Buluwayo—Collecting Terrors—St. Louis—Directions for Collectors in Anthropology—Detroit Museum of Art—Boston Museum, U.S.A.—Conditional Bequests of Works of Art to Museums—Establishment of Commercial Museum in Chile 243-263

VOL. 4. FEBRUARY 1905.

Museums and Nature-Study—F. WOOLNOUGH 265

How we made the Keighley Museum Popular—S. L. MOSLEY .. 271

MUSEUM PUBLICATIONS:—Detroit—Perak—Hull—Cardiff .. 283-285

GENERAL NOTES—Appointments—British Museum—Gift of Siamese Coins to the British Museum—Difficulties of Picture Attribution—Colour Prints—Whistler Exhibition—Antarctic Exhibition in Liverpool—Laing Art Gallery, Newcastle-on-Tyne—The Blackburn Corporation Art Gallery—Attempted Robbery at Stoke Museum—English Pictures—Discovery Antarctic Expedition Results—Modern Art Gallery for Dublin—A Rare Cetacean—Glasgow School-Children's Drawing Competition—Royal Scottish Museum—Bradford Exhibition Surplus—Lord Northbrook's Pictures—Lord Rosebery on Museums—Library Association Record, January, 1905—Karlsruhe—Grenoble Industrial Museum—Haydn Museum, Vienna—The Storage of Microscope Slides 286-295

CORRESPONDENCE 296

VOL. 4. MARCH, 1905.

Government Aid to Country Museums—J. MACLAUCHLAN 297

Welsh National Library and Museum 308

MUSEUM PUBLICATIONS:—Museums, their History and their Use—Field Columbian Museum Publication 77—Museumkunde—New York—Bolton—Manchester 310-316

GENERAL NOTES:—Appointment—National Gallery, London—British Museum (Nat. Hist.)—New National Gallery, Scotland—National Gallery of Art, Dublin—Bequests to Museums—Bequest of Pictures to Manchester—Gift to Birmingham Art Gallery—Important Bequest of Engravings to North Shields—Dudley Art Gallery—New Art Gallery at Bristol—The Reopening of Aberdeen Art Gallery—Bradford Museum—Manchester Museum—Bowes Museum, Barnard Castle—Hastings Museum—A Public Health Museum for Ireland—Museum of Practical Geology, London—School Nature Study Union—Commercial Art—Whistler's Etchings—Report on Zoology of

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PAG

"Discovery" Expedition—Geological Index—Nature-Study Conference, Keighley—Beware of Charms—Racehorses in Museums—Wealth for Birmingham—The Direct Teaching of Art—A Temperance Picture Gallery—York Philosophical Society—How Thought Circulates—Queries—Appointments—Museum fur Naturkunde, Berlin—Louvre Museum, Paris—Rostock—Heine Museum, Dusseldorf—Bergedorf, Germany—Berlin—Essen—Frankfurt on Main—Hamburg Ethnographical Museum—Baden, Lower Austria—Smithsonian Institution—Carnegie Museum, Pittsburg—Sir Purdon Clarke's New Appointment—Museum Cases—Famagusta, Cyprus—Professor Adolf Bastian—Theft of Napoleon Relics—Archæological Congress at Athens—Art Students in Italy 317-331

VOL. 4. APRIL, 1905.

Some Notes on the Relationship existing between Statue and Pedestal in Classical and Renaissance Times—R. F. MARTIN .. 333

Bristol Municipal Art Gallery—RICHARD QUICK 344

Educational Museums as Schools—J. HUTCHINSON 348

The Management of National Museums.. 353

MUSEUM PUBLICATIONS:—Halifax—Glasgow—Sydney—Madras—Washington—Haslemere—Pittsburgh 355-358

GENERAL NOTES:—Appointment—British Museum (Nat. Hist.)—Welsh National Museum—Museum of Practical Geology, London—Gallery of Modern Art, Dublin—Sheffield Public Museum—The Benefits of Fire Protection—Roman Remains—The Glasgow Sunday Opening of Art Galleries—Bequest of Pictures—Manchester Art Gallery—Length of Narwhal Horn—India's Memorial to Queen Victoria—For the Convenience of Visitors—Price of a Great Auk—Excavation of Herculaneum—Pictures and Morals—Art Gift to Washington—American Museums—Obituary: Dr. G. Hazelius 359-365

VOL 4. MAY, 1905.

MUSEUMS ASSOCIATION 367

Aberdeen Art Gallery—E. HOWARTH 368

A Suggested Method of Mounting Anatomical Specimens for Museum Purposes—C. PATTEN 372

British Museum (Natural History)—A Notable Gift 376

Museum Thefts 377

MUSEUM PUBLICATIONS:—Annals of the South African Museum—Records of the Albany Museum—Records of the Australian Museum—The Journal of the Bombay Natural History Society—Bulletin of the United States National Museum—Field

Digitized by Google

PAGE

Columbian Museum Publications 94, 78—A Handbook to a Collection of Minerals of the British Islands—Boletim de Museu Goeldi de Historia Natural e Ethnographia—St. Albans—Stockport—Newcastle 381-390

GENERAL NOTES:—Sunday Opening—Imperial Institute—Encouraging the Students—National Art Library, London—Antiquities in London—Victoria and Albert Museum, London—Pictures in Camberwell, London—Art Criticism—Length of Narwhal Horn—Process Engraving—Brighton Art Gallery—Brighton Museum—The late Mr. Henry Willett—Historical Portraits—Gifts to Dublin Art Gallery—Bequest to Glasgow—The Royal Scottish Museum—"The School and the Museum"—A Folk Museum—Labels for the Study Collections—Museum d'Histoire Naturelle, Paris—Slate as a Background—Geneva Museum—Berlin Museums—Galileo Museum—Museum Co-ordination—A Numismatic Curiosity—The Naples Gallery—The Forum Museum—Museum for State of Pennsylvania—Museum of Fine Arts for St. Louis—Boston Museum of Fine Arts—Victoria Hall, Calcutta—Tibetan Curios for Public Museums—South African Exploration—Perth, Western Australia, Geological Survey Museum 391-403

CORRESPONDENCE:—A Correction 403

VOL. 4. JUNE, 1905.

The New Local Museum in Bad Bielohrad—ANTON FRITSCH .. 405

A System for the Registration of the Contents of Museums—L. WRAY 407

MUSEUM PUBLICATIONS:—Anales del Museo National de Buenos Aires—Records of the Albany Museum—Hints for Curators, "The Preservation of Antiquities".. 412-413

GENERAL NOTES:—Retirement of Mr. J. M. E. Bowley, Sunderland—Retirement of Mr. E. T. Newton—Appointment—Dr. E. Ray Lankester—British Museum—British Museum Trustee—British Museum (Natural History)—South London Art Gallery—Art in Whitechapel, London—Preparing for the New Art Gallery, Manchester—Watts' Exhibition in Manchester—Bradford Exhibition Finance—Bradford Natural History Museum—Leeds Museum—Museum for Windermere—Bequest to the Art Gallery, Newcastle—Norwich Castle Museum—Croydon Museum—Rugby School Museum—National Gallery, Dublin—Patterson Museum, Belfast—Glasgow Art Galleries Plebiscite—The Scottish National Galleries—The Royal Scottish Museum—Exhibition of Embroidery—A Whistler Nocturne—Discovery Expedition—Modern Pottery for Museums—The Selection of Pictures—Miniatures Stolen from

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PAGE

a London Exhibition—Millport Marine Biological Station—A Lady Museum Curator—Nelson Relics—Obituary: Colonel Irby —Paris, Musée d'Histoire Naturelle—Friends of the Louvre—Whistler Exhibition at Paris—Gifts to Museums, Paris—Schools and Museums—Italian Art Treasures—Krefeld, Kaiser Wilhelm Museum—Provinzial Museum, Hanover—A Costly Desk—Federated Malay Straits Museum—Museum Attendance—The Last of a Whale—New Bird Groups at the American Museum of Natural History 415-432

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THE ORGAN OF THE MUSEUMS ASSOCIATION.

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E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

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CONTENTS.

	Page
Museums Association—The Norwich Conference :—	
Annual Report of the Council	1
Address by the President	3
Museum Reports :—	
Bootle	25
Chicago	25
Dundee	26
Perth	27
General Notes :—	
Walker Art Gallery, Liverpool	28
Bury Curator and Librarian	28
Professor J. W. Gregory	28
Obituary : F. J. Tillstone—G. H. Birch	28
Mansfield Museum, Notts.	28
Bequest to Harrogate	28
Sheffield Museum	29
Hull Art Gallery	29
Yorkshire Naturalists Union Library	29
The Manchester Art Gallery	29
Picture Exhibitions *versus* Permanent Collections	30
Mr. Orrock and the Victoria and Albert Museum	31
The National Gallery, London	31
Gathering Honey	32
Zoological Organisation	32
Works of Art for the Nation	32
Hogarth Museum	33
Photographs of Pictures	33
Dr. A. Gunther	34
Bequest of Pictures	34
Scientific Research	34
Photographic Survey of Kent	34
Wolverhampton Art Gallery	35
Art Gallery for Swansea	35
Newcastle Art Museum	36
The Power of Art	36
A Museum for Middlesbrough	36
Opening of Edinburgh Corporation Museum	37
Scottish National Gallery	37
Art Exhibition in Dundee	37
Lancaster, Mass., U.S.A.	38
Boston (U.S.A.) Museum of Fine Arts	38
Servian National Museum	38
Directory :—London	[143]—[150]

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THE MUSEUMS JOURNAL.

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Museums Association.

ANNUAL REPORT OF THE COUNCIL, SUBMITTED AT THE NORWICH CONFERENCE, 1904.

IN all respects it may fairly be claimed that the year ending June, 1904, has been one of decided progress: the bounds of the Association have been considerably enlarged within that time, its publications have been more voluminous, its influence has become more appreciatively recognised, and its financial position has steadily strengthened. In fact, the Association now forms a bond of union for the museums of the world, which is acknowledged to be helpful to all engaged in museum work, while there is cordial co-operation amongst the members to advance its interests, and to bring into harmonious relation all who are concerned with the progress of museums.

The presence of foreign delegates at Aberdeen tended to foster a broader feeling of museum relationship, and it is satisfactory to note that at the Norwich Conference this year there will also be several foreign delegates present.

The interest and importance of the Conference at Aberdeen in 1903 are shown in the numerous and excellent papers in the *Journal*, while the warmth of welcome, hospitality of reception, and ready help in arranging the meetings so cheerfully rendered by the Lord Provost, council, and citizens deserve the most grateful recognition.

In the past year the Executive Committee have been occupied chiefly with questions relating to the *Journal* and to the investment of the funds of the Association.

With reference to the *Journal*, it is gratifying to record that the last volume considerably exceeds any of its predecessors in size. A comparison of the three volumes is interesting. Vol. 1, July, 1901, to June, 1902, contained 370 pages and two plates; Vol. 2, July, 1902, to June, 1903, consisted of 376 pages and three plates, in addition to 80 pages of

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Museums Directory; while Vol. 3, July, 1903, to June, 1904, contains 424 pages and 46 plates, together with 80 pages of Directory. And, judging by the numerous comments written to the editor, there is reason to feel that the value of the *Journal* is increasing even more rapidly than the enlargement of its pages and plates. The increase in size of this volume was, however, due to circumstances of a somewhat exceptional nature; and it is not probable that the succeeding volume will be equally large.

Concerning the accumulated funds of the Association, there has not been any increase in them this year, although the income has been much larger than in the previous year. The members, however, will recognise that the *Journal* alone has absorbed a great part of the increased income. Still the surplus is now considerable, and that the question of its profitable investment has received attention is shown by the resolutions down on the programme for discussion at the Norwich Conference. There are difficulties in the way of the investment of the funds, and the council have decided that the matter should be deferred for the present.

During the year, fourteen additional museums and fifteen associates have joined the Association, which now consists of 70 members and 115 associates. Three associates have resigned, thus making a net gain of 26 last year. There are also thirty-five regular subscribers to the *Journal* through the publishers. Of the new members, seven are foreign, one colonial, and six British. The fresh associates comprise four foreign and eleven British.

The Museums Directory is proving somewhat larger than was anticipated, and though it has been published in the *Journal* in monthly instalments for two years, probably not more than one-half of the museums of Great Britain and Ireland have yet been recorded. About 160 have already appeared in the *Journal* in alphabetical order, those of London being now dealt with, and the Council would urgently recommend museum curators to fill up with fulness and despatch the forms supplied to them, for much delay has arisen through the difficulty in getting information from some museums. The great value of the Directory is obvious, and all should gladly assist in making it as complete as possible, for there can be no doubt of its abiding usefulness, giving, as it does, more information about museums than has ever before been attempted, in a systematic and classified form.

The Council feel that they may sincerely congratulate the Association on its advancing prosperity, greater activity, and expanding usefulness.

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Museums Association.

THE NORWICH CONFERENCE, 1904.

ADDRESS BY THE PRESIDENT, SIDNEY FREDERIC HARMER, Sc.D., F.R.S., Fellow of King's College, Cambridge, and Superintendent of the University Museum of Zoology.

MY first and most pleasant duty is to offer you a hearty welcome to Norwich, and to the interesting Museum in which we are to hold our meetings. In welcoming you I do not speak merely as your President. My earliest recollections are of Norwich; and I can claim to be a citizen of this ancient city, and a member of one of its Scientific Societies. Although I can thus hardly regard myself as a visitor, I cordially associate myself with you in offering the best thanks of the Association to our Norwich friends whose kindness has given us the opportunity of meeting in this place.

I hope that you will be ready to admit that the Association has been well advised in holding the present Conference in Norwich. It is one of the necessary consequences of the existence of Museums that each such institution, like the organisms illustrated by its collections, has been affected by its environment in various ways, which have resulted in its differentiation from all others. I venture to think that there are few Museums in this country which have acquired more distinctive characters than the Norwich Museum. The history of the Museum has been published on more than one occasion, and I do not propose to go over the ground at any length, particularly as we may hope to be more fully informed on this subject during the course of our meetings. But I cannot refrain from expressing the gratitude which I am sure must be felt by all who have the interests of Museums at heart, to those who in a critical period were mainly responsible for securing and developing this building for the purposes for which it is at present used. This was in the first instance the result of the public-spirited action of the Corporation of the

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City of Norwich, who in 1887 purchased from the Government the buildings which had been used as the County prison. The scheme for utilising the prison buildings as a Museum was conceived by Mr. E. Boardman, the City Architect, to whom is due the admirable arrangement which now exists. The old floors and partition-walls were removed from the separate blocks, and sky-lights were inserted. The corridor which connected the buildings, radiating from a central point, was modified; and the result is a series of well-proportioned and well-lighted rooms, convenient for the display of specimens, with moreover the unique addition of the Norman Keep, which has been incorporated into the series. The scheme for the removal of the collections from their former inadequate home was rendered possible by the munificence of many friends who gave it their hearty support, and most of all by Mr. John Gurney, who was Mayor of Norwich at the time when the transference was proposed. No small part of the success of the scheme has been due to the labours of Mr. James Reeve, on whom the burden of the removal chiefly fell, and who carried out the re-arrangement of the specimens in their new quarters.

While the Museum buildings are thus interesting in not being on entirely conventional and traditional lines, and in including one feature of very special architectural and archæological interest, there is much in the collections themselves which well merits your attention. I leave it to our friends on the spot to explain the characteristics of the contents of the buildings.

There is yet another reason for feeling that this City deserved a visit from the Museums Association. Norwich has on many occasions numbered among its residents men who have been distinguished in literature, science or art. The Norwich School of artists achieved a wide and lasting reputation. The City is proud to have been the home of Sir Thomas Browne, whose acute and interesting observations on the Natural History of Norfolk have recently been rendered more accessible by my friend Mr. Thomas Southwell.[1]

[1] "Notes and Letters on the Natural History of Norfolk." From the MSS. of Sir Thomas Browne. With notes by T. Southwell. 1902.

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Sir James Edward Smith, Founder of the Linnean Society, and the author of numerous works on Botany, was born at Norwich in 1759. Soon after his marriage, in 1796, he took up his permanent residence in this city, where he died in 1828. In 1784, while still a young man, he had become the possessor, by purchase, of the library and Natural History collections made by Linnaeus. These collections were at first placed in a house which he had taken at Chelsea; but after his death they were bought by private subscription and presented to the Linnean Society, of which he had been President from its foundation in 1788.

The study of Botany has flourished with great vigour at Norwich and in its neighbourhood. In an interesting notice of several Norwich Botanists,[1] Sir James Smith states that in this city "the writings and merits of Linnaeus were perhaps more early, or at least more philosophically, studied and appreciated, than in any other part of Britain." Dawson Turner, "eminent as a scholar, botanist, antiquarian and bibliophile," belonged to the neighbouring town of Yarmouth. He was the father-in-law of Sir William Hooker,[2] the first Director of the Royal Botanic Gardens at Kew, who was born at Norwich in 1785, and whose son, Sir Joseph Hooker, was a native of Halesworth, a Suffolk village which is but a short distance from Norwich. John Lindley, born in 1799 at Catton, one of the suburbs of Norwich, was another of the eminent Botanists whom this city is able to claim.

The Geographical position of Norfolk has been partly responsible for the interest which has been taken in Ornithology in this county. In this connexion there is a special reason for mentioning the name of Mr. J. H. Gurney, whose unrivalled collection of Raptorial Birds is the most striking feature of the Norwich Museum. Another of the names which deserves mention in this place is that of the late Mr. John Gunn, a native of Irstead, in Norfolk, and for forty

[1] "Biographical Memoirs of several Norwich Botanists," *Trans. Linn. Soc.*, vii., 1804, p. 295.

[2] See "A Sketch of the Life and Labours of Sir William Jackson Hooker," by Sir J. D. Hooker. *Ann. of Botany*, xvi., No. lxiv., Dec., 1902.

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years Rector of that parish.[1] His collection of Mammalian remains from the Forest Bed of the East Anglian Coast forms another of the prominent features of this Museum.

Although I have mentioned but a few of those who have kept alive in Norwich the spirit of scientific research, I have perhaps said enough to show that the progress of art and learning has been materially aided by work which has been done in this city.

From the place of meeting one turns naturally to the Association itself, and to the subject with which it deals. Our Association is still very youthful, but its name constitutes a link with the past, and takes us back to the most flourishing periods of Greek culture. Here I venture to approach a subject on which I am not qualified to speak, but on which information has most kindly been given to me by Dr. Henry Jackson, of Trinity College, Cambridge. The history of the word "Museum" is closely bound up with the history of Philosophy; and although in its original connexion the word had a sense widely different from that in which it is at present used, the Museum of classical times had this in common with the Museum of to-day, that it was an intellectual centre in which the object men strove for was one of the numerous phases of the increase of human knowledge.

The story may commence with the visits paid by Plato to Sicily. An account of these visits is given by Plutarch,[2] and more particularly by Diogenes Laertius,[3] who relates the incidents of the first visit as follows:[4] —

"Plato made three visits to Sicily. The first time he went there that he might see the island and its volcanoes: and

[1] "Memorials of John Gunn," edited by H. B. Woodward and E. T. Newton, 1891.

[2] "Plutarch's Lives," Ed. Clough, Vol. V., 1874, under "Dion," pp. 247 *f*. See also Grote, "A History of Greece," Vol. XI., 1853, p. 52, and "Plato and the other Companions of Sokrates," Vol. I., 1865, p. 120.

[3] Diogenes Laertius, "De clarorum philosophorum vitis," Ed. Cobet. Paris, 1862, p. 73. See also T. Stanley, "The History of Philosophy," 3rd ed., London. 1701, p. 166.

[4] The translation, which is nearly literal, has been kindly given to me by Dr. Jackson. The accuracy of the story must not be accepted without reserve.

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Dionysius the elder, the reigning tyrant of Syracuse, required his attendance at Court. One day in conversation Plato maintained that what a tyrant found to be expedient was not necessarily good unless the tyrant was morally a superior person; and this nettled Dionysius, who lost his temper, and told Plato that he talked like an old fool. 'And you talk like an old tyrant,' said Plato. The tyrant was so furious that he made up his mind to put him to death; but Dion and Aristomenes talked him out of this resolution, and he contented himself with delivering Plato into the hands of Pollis, a Spartan diplomatist who chanced to be at Syracuse, that he might sell him into slavery. Pollis took him to Aegina, and offered him for sale there. . . . The result was that he was ransomed for 20 minas [£80], or according to others 30 minas [£120], and sent home to his friends, by Anniceris of Cyrene, who chanced to be there at the time. The friends promptly sent Anniceris the money; but he declined it, remarking that they were not the only people in the world worthy to take an interest in Plato. Some say that Dion sent the money, and that Anniceris would not have it, and used it to buy for Plato the garden of the Academy."

It is this reference to the Academy which justifies the introduction of the story of Plato.

On Plato's return from Sicily, about 386 B.C.[1] he commenced his formal public teaching in a garden near the precinct sacred to the Hero Hecademus or Academus. Here, under the name of the Academy, was founded the earliest of the Athenian schools of philosophy, which outlived the other similar institutions until it was finally closed by Justinian in 529 A.D. These philosophical schools were institutions which were in many respects similar to our own modern colleges.[2] Here I cannot do better than quote Dr. Jackson's actual words:—

"In the eye of the law they were religious Societies (*θίασοι*) for the worship of the Muses, who were patrons of the arts in general, and in particular of the art of

[1] Cf. Grote's "Plato," I., p. 121.

[2] For some account of this subject, cf. W. W. Capes, "University Life in Ancient Athens," London, 1877.

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music, and accordingly they had a chapel dedicated to those divinities (Μουσεῖον). They had regular feast days in honour of the Muses, on which the members of the Society dined together. Besides the chapel, they had gardens, walks, hall, lecture rooms, cloister, library, and chambers for teachers and for students. In the Μουσεῖον or Chapel (ἱερόν) there were statues in honour of divinities, e.g., the Graces, and of the great men of the school. They had endowments, and after a time subventions from the state."

At a somewhat later period the word Μουσεῖον appears at Alexandria,[1] and in this connexion many of us made our first acquaintance with it in the pages of Kingsley's "Hypatia." The great institution known by that name is usually believed to have been founded by Ptolemy II., whose reign commenced in 285 B.C. Some account of it is given by Strabo, who visited Alexandria in 24 B.C., and it appears that its character was distinctly Collegiate. It possessed a Hall, in which the members of the Museum had their meals, together with cloisters and other buildings. The original religious meaning of Μουσεῖον is still retained, as is indicated by the fact that the president was styled "the priest." The members of the Museum probably received annual stipends.

It is not clear whether the Great Library at Alexandria, founded and developed by Ptolemy I and II, formed part of the buildings of the Museum: but in any case it seems to have been near them, and it is expressly stated by Strabo that the Museum and Library at Alexandria were founded in imitation of the school of Aristotle and Theophrastus at Athens.[2] It is of interest to us, in glancing back at our prototype, to be informed that it was the practice "at the Alexandrine library, to keep a faithful record of the person and quarter from whence each book had been acquired."[3] The accurate registration of specimens, as practised in modern Museums, is here more than foreshadowed.

It is thus "easy to understand how the word μουσεῖον, losing religious significance, came to imply solely places of

[1] See J. E. Sandys "A History of Classical Scholarship," 1903, p. 105.

[2] Grote's "Plato," I, p. 146.

[3] *Ibid.*, p. 155 n.

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learning and art,"[1] though Dr. Jackson informs me that he sees no indication that the word was used in this sense, as a common noun, before mediæval times.

We have no reason to be dissatisfied with the name which we have inherited. Our objects are in a broad sense the same as those of men who lived more than two thousand years ago, namely, "the encouragement of education, learning and research," and even though we do not look at these matters with the eyes of the past, the fact that our point of view has somewhat shifted in no way affects the sympathy we feel for all whose aims have at any time been the preservation and the increase of human knowledge. These two objects are still our own. We are indeed largely concerned with the preservation of knowledge, which, without our efforts, might be lost to the world; but we are conscious of the fact that many lines of research can only be pursued with the aid of the specimens which it is our function to accumulate and to preserve.

But our Association is a practical body; and however interesting it may be to enquire into the history of our subject, it is of more immediate concern to us to consider the lines on which we can best work for the advancement of learning. This question has frequently been discussed by the Association, but it is one which offers so much scope for differences of opinion that it will be long before the last word is said about it.

It appears to me that some of the advice which has been given by experts with regard to the formation of an ideal Museum must fail in its object, because enough account is not taken of the practical impossibility of carrying out that advice; nor have the particular requirements of individual cases always received a sufficient amount of consideration. A Museum is a body with a large amount of inertia, and it necessarily takes time to set it in motion. We are told, for instance, that many of our specimens are not suitable for exhibition, or perhaps that the entire conception of our arrangement is radically wrong. We may be perfectly willing

[1] W. Smith, "Dictionary of Greek and Roman Antiquities," 3 Ed., II., 1891, Art "Museum."

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to admit these impeachments, but we may at the same time be unable to take practical steps to remedy the defects. The unsuitable specimens are, after all, not without scientific value; but in the majority of cases the Museum cannot, under existing circumstances, protect them from deterioration except by keeping them in the exhibition galleries. The complete alteration of an existing system is a much more serious matter. It is only those who have actual experience of dealing with specimens who are likely to realise how much time is required for the satisfactory preparation of even a single exhibit. Any considerable alteration of a collection must accordingly be a gradual process, depending partly on the possibility of dealing with the old specimens and acquiring new ones, but to a very large extent on the amount of time which the staff of the Museum have for assimilating the new material.

I do not wish to convey the impression that I am opposed to the newer ideas of Museum-arrangement which have frequently been discussed by our Association. But I do feel that it is unreasonable to expect any sudden reversal of traditional policy.

The demand for an ideal Museum is sometimes made in such a way as to suggest that it is desirable to admit only a small number of stereotyped patterns, one of which is appropriate for a national collection, while others are to serve as the models for provincial Museums. Now it appears to me that it is not possible to expect every Museum to conform to one of these types; nor, indeed, is it altogether to be wished. There is hardly any quality which one is more inclined to admire in a Museum than that of having a character of its own. This individuality may be the result of the particular tastes of former Curators, or it may have been largely due to the labours of local workers who have enriched the collection with the objects in which they have taken special interest. This is conspicuously the case with the Norwich Museum.

When a Museum has once acquired some distinctive character of its own, which is in itself desirable, it seems to me that no effort should be spared to maintain and develop that character, so far as can be done without prejudice to the other objects for which the institution exists. No worker on

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the Birds of Prey could afford to neglect the Norwich collection, and this Museum can benefit Ornithological science in no better way than by keeping that collection up to the highest level in its power.

In this connexion I may perhaps venture on dangerous ground, and I cannot expect that my remarks will command universal assent. I refer to the vexed question of type-specimens, or specimens on which new species have been founded. There are many Zoologists who wish to see all type-specimens placed in national collections. But it appears to me that if another Museum has established any sort of pre-eminence in a particular department, that Museum is morally entitled to accumulate as many type-specimens within those limits as can be got together. Anyone who undertakes the systematic study of a group of animals will probably feel the necessity of examining the collections of those Museums in which it is best represented. It may thus be maintained that type-specimens are advantageously placed when they form part of a really first-rate collection, whether that collection happens to be in a National Museum or not.

Perhaps I may next be permitted to indicate one or two of the directions in which I think that advances in Museum-arrangement may well be made, and incidentally to point out some of the principles which I think ought to influence those who have the charge of Museums. I must crave your indulgence for repeating what has often been said before, and is perfectly well known to most of you.

In speaking on these subjects, I do not propose to go outside my own somewhat limited experience. If in what follows I appear to confine my remarks too exclusively to Zoological collections, it is not because I ignore the fact that the Association takes cognizance of all kinds of Museums, but because I think it is better to leave to others the duty of speaking on subjects with which I am myself not directly concerned.

The majority of Museum Curators have to think principally of the general public, whose right to be considered is partly based on the fact that it is from them that the income of the Museum is derived. In the case of our Museums at Cambridge

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we are able to arrange the collections entirely for the sake of serious students of the subject, and we can thus regard the Museum exclusively as an institution which has the object of facilitating study and research. This privilege, which is one to be highly valued, may perhaps induce me to take a one-sided view of the general subject.

In any Museum which is intended to attract those who are not serious students, it is obvious that a certain number of the exhibits must be of an attractive or popular character. An interest in Nature has to be stimulated by well chosen specimens, and in a certain number of cases, an interest thus stimulated may develop into serious study. The dwellers in large towns, who have but few opportunities of coming into personal contact with natural objects, are specially in need of the education which a Museum can afford. But in many cases the specimens exhibited fail to tell any connected story; and this is a direction in which improvements may often be made.

One of the objects which I think that a Zoological Museum ought to keep in view is that of illustrating and explaining the elements of the classification of the Animal Kingdom. For this purpose the labels are hardly less important than the specimens themselves. I do not believe in an indiscriminate use of long descriptions or explanations. I think that it is very easy to try to convey too much information by means of a label; and in particular I think that descriptive labels should be kept as short as possible. But something of this kind is essential if it is intended to explain the outlines of classification. What proportion of educated people could state the essential differences between a Fish and an Amphibian, or between an Amphibian and a Reptile? It is true that information of this kind can readily be obtained from books, but most of the visitors to an ordinary Museum do not study treatises on Zoology, though some of them might be induced to notice the main facts if presented to them in a short and simple form side by side with well selected specimens.

The characters on which classification is based are often internal characters; and it is accordingly important to have a series of preparations to illustrate some of the structural

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features of animals. It may be objected that preparations of this kind are too lacking in attractiveness to form suitable exhibits in a popular Museum. But anyone who takes the trouble to visit the Entrance Hall of the Natural History Departments of the British Museum may easily convince himself that well made preparations illustrating the osteological or anatomical characters of animals may be objects of real artistic merit, well qualified to stimulate an interest in science.

It is in the lower groups of the animal kingdom that many Museums are the most defective. The classification of the Invertebrates in particular is often hopelessly out of date, and absolutely misleading. The specimens themselves are commonly entirely inadequate, and many groups of Invertebrates are not in any way illustrated. A group like the Mollusca, for instance, may be represented merely by a number of shells, as if the animals which constructed those shells were of no importance. Not only is it of general interest to give some idea of the architects which have constructed the shells, but there is hardly any group in the animal kingdom in which the illustration of classification more requires spirit-specimens. The scientific names commonly adopted for many of the divisions of the Mollusca are a sufficient proof of this statement.

Some of the groups of Invertebrates deserve special prominence on account of their practical importance. Most Museums include in their collections a certain number of the Corals whose agency in the formation of reefs and islands is of the most stupendous nature. But comparatively few Museums are in a position to demonstrate scientifically that reef-forming Corals are found among several of the large divisions of the Coelenterata, and that the majority of Coral-animals are creatures like Sea-anemones, in opposition to the popular belief that a Coral is an "insect."

The several groups of parasitic worms are barely represented in many Museums, but the economic importance of many of them well entitles them to a place in a popular Museum. The life-histories of many of these animals, and the devices by which they pass from one host to another are of absorbing interest; and although some of the stages are too

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small to admit of being satisfactorily exhibited, drawings may be used to supplement the specimens which it is possible to shew. The study of the internal parasites which attack Man is of the greatest importance to members of the medical profession, and may be of profound concern to their patients. The farmer may be a sufferer to an enormous extent by the depredation of such parasites as the Liver-fluke (*Fasciola hepatica*), or the Tape Worm (*Taenia cœnurus*) which inhabits the brain of domestic animals, or the Nematode (*Trichina spiralis*) which encysts in their muscles, or those other Nematodes which attack his crops. An exhibit illustrating the life-histories of any of these pests may be of service in suggesting the possibilities of remedial measures. Thus anyone who realizes that the intermediate host of a Liver-fluke is an aquatic Mollusc would naturally remove any flocks which might be suffering from the attacks of that parasite from damp meadows.

Our associations with the parasitic worms are usually of an unpleasant nature, if one puts on one side the extraordinary interest which attaches to the study of the modifications by which they are enabled to hold their own in the struggle for existence. It is with some relief that we notice that they are not always prejudicial to ourselves; and the non-scientific visitor may derive some satisfaction from the knowledge that the production of pearls by certain Molluscs appears to be due to the existence in the tissues of the Mollusc of some of the earlier, microscopic stages in the life-history of certain parasitic worms.

Even in a popular group like the Insects, the exhibits are not always an adequate representation. The phenomena of variation are capable of being well illustrated by means of examples taken from Insects. Some of the most striking cases are those which have recently been obtained by breeding experiments made with certain African Lepidoptera. The results of these experiments are calculated to shake our confidence in the validity of many of the species which have been described, so great are the differences which may occur between the Insects reared from the eggs of the same parents. The illustration of protective resemblances by means of Insects has

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not been neglected in many Museums, but the metamorphoses of Insects are seldom really well shewn, even in collections which devote much space to this group.

The practical importance of economic Entomology is a reason for devoting attention to this branch of the subject. Certain Insects, such as Mosquitos and Tsetse Flies, as well as some of the Ticks, have recently acquired immense importance, since it has been shewn that they are the carriers of diseases deadly to Man or to domestic animals.

The illustration of the structural features of animals naturally involves some knowledge of the use of reagents. The art of preserving animals in spirit has made great progress within recent years, and it is now possible to exhibit even the most delicate animals in a condition which is not entirely a caricature of their appearance when alive. We are unfortunately still unable to show many animals in their natural colours, but the illustration of their form and of their attitudes when alive is no longer impossible. This art cannot be learned without a certain amount of experience. It is not only a question of applying well-ascertained principles, but the methods employed have to be varied for different animals for no other reason than because what is effective in one case is not found by experience to do equally well in others. The greatest advances which have recently been made in the preservation of delicate animals are those which were introduced at the zoological station at Naples, owing to the skill and ingenuity of Cavaliere S. Lo Bianco, whose methods are now accessible to anyone who chooses to use them.[1]

A year or two ago it was my good fortune to have the assistance, in the Cambridge Museum of Zoology, of the late Mr. J. S. Budgett, who early in the present year fell a victim to tropical disease contracted in Nigeria during the course of a scientific expedition to that part of Africa during the preceding year. Mr. Budgett had an unusual aptitude for

[1] Lo Bianco, S., "Metodi usati nella Stazione Zoologica per la conservazione degli animali marini," *Mitth. Zool. Stat. Neapel*, ix., 1889-1891, p. 435. The paper is translated into French in *Bull. Sci. France et Belgique* xxiii. (=4e.Sér.,II.), 1891, p. 100; and into English, with additions by E. O. Hovey, in *Bull U.S. Nat. Mus.*, No. 39, Part M, 1899.

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mounting spirit preparations, his success being due to a remarkable capacity for devising means of overcoming difficulties of technique, and for applying those means with great skill, his results being controlled by a fine artistic sense. Many of the methods which we now employ at Cambridge are due to Mr. Budgett's ingenuity; and among them one of the most successful has been a method of placing labels inside the jar instead of on the outside. The particular advantage of this method is that it avoids the discoloration of the labels, whether varnished or unvarnished, which is sure to take place with the ordinary system of labelling, whether from the dust in the air or from a leakage of spirit which flows down the outside of the bottle. I am able to show you one of these preparations, from which you will see that the labels have been printed on tissue-paper, which, when affixed to opal glass, suggests the impression that the label has been printed directly on the glass. Mr. Budgett employed this method with great success in illustrating the Geographical Distribution of a genus, family or larger group. Small maps are printed in outline on tissue-paper, and the Distribution is indicated by means of vermilion paint.

The preparation illustrates another point which seems to me of importance in a teaching collection. The systematic position of the specimen is indicated by means of the headlines. The illustration of classification is greatly facilitated in this way, and the specimen acquires additional educational value. It is unreasonable to expect students to know by name all the genera which it may be advisable to display in a Museum; but he is more likely to have some acquaintance with the family, order or class, which is illustrated by a given specimen.

My remarks with regard to spirit-preparations have so far referred to Zoological collections only. We have in Cambridge a striking illustration of the advantage of employing similar methods in Botany. A collection of Botanical specimens in spirit was commenced some twenty years ago, by Mr. Walter Gardiner and Mr. M. C. Potter. These specimens are most admirably adapted for showing the structure of the parts of plants, such as flowers, fruits, bulbs, seedlings and the like.

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This method, which to the best of my belief has been but little used in other Botanical Museums, deserves to be more widely known. The difficulty of making a collection interesting is greater in Botany than in Zoology, but the use of spirit-preparations adds immensely to the educational value of a Botanical Museum, notwithstanding the loss of the fugitive colours of the plants.

I come now to the accessory parts of a Museum, the necessity for which is not always sufficiently realized by those who plan the original installation, although I am well aware of the fact that this Association has often considered these matters.

One of the first requisites for a Museum is a sufficient allowance for the purchase of books, particularly if, as is so often the case, there is no other scientific Library in the same town. The Libraries of most of our Provincial Museums are entirely inadequate. Zoology, for instance, is a subject which is connected with an enormous literature; and the necessity for illustrating Monographs and other Memoirs with elaborate figures adds greatly to the expense of Zoological books as compared with others. The other subjects in which Museums are interested—Geology, Botany, Mineralogy, Ethnology, and so on—have also pressing claims. A substantial sum should in all cases be allotted to the Curator for the purchase of the books which are as necessary to him as tools are to a mechanic.

Another defect which is frequently observable in a Museum is a want of proper work-rooms. The cleaning and articulation of skeletons, and the preparation of spirit-specimens necessitate both space and apparatus. The preservation of material and the determination of species require something in the nature of a laboratory, equipped with a stock of reagents and apparatus for microscopical examination.

A third requisite is one which has repeatedly been insisted on by this Association, namely an ample amount of space for storage. The proportion of specimens which it is desirable to exhibit in the public galleries of a Museum should be but a small proportion of the amount of material which ought to be preserved in the stores. Even should a Museum restrict its collections to the local fauna and flora it would hardly be

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possible—and it would certainly be undesirable—to exhibit every species found within the limits of its field of operations. Some of the species are too small to be available for public exhibition. In other cases an attempt to represent every species would result in a deplorable amount of want of variety in the exhibited collection. The illustration of the local fauna and flora is a most praiseworthy ideal for a provincial Museum to strive for: but the proper place for many of the specimens is the reserve-collection which is not exhibited to every casual visitor. A further reason for requiring a reserve-collection is for the purpose of comparison in determining the species of the specimens which it is desired to exhibit. Then in order to be able to select appropriate objects for exhibition it is necessary to have something to choose from. A Museum which confined itself absolutely to specimens which it proposed to exhibit would obtain far fewer prizes than one of a more acquisitive nature But a more important reason for requiring a sufficient amount of store-room is that the Museum is the place where natural objects are preserved, not only for the amusement of people who visit the collection because they cannot think of anything better to do, but also for the sake of research. Animals are becoming extinct through the agency of man. A Museum which can preserve any of these for later generations will be doing good service to science. My friend, Dr. A. C. Haddon, has recently put forward a plea for the study of what he calls "vanishing knowledge." Museums can do not a little in the way of caring for specimens which it will be impossible to procure in the future.

The extent to which a Museum should permit itself to accumulate specimens is a very difficult question, to which I am not prepared to give a definite answer. In a paper by Professor Ant. Fritsch, recently published by the Association,[1] it is urged that a Provincial Museum should exclude everything which does not illustrate the fauna of a limited area, and that "World Museums, which endeavour to bring together everything from all countries, are becoming more and more impossible, and are not at all desirable." I am not prepared to assent completely to these propositions. There are many

[1] *Museums Journal*, III., p. 252.

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scientific questions of interest to the general public which cannot be illustrated by the local fauna. The succession of Vertebrate life, as shown by the remarkable fossils discovered in North and South America for instance, cannot fail to be of educational value if properly exhibited in a Museum. The scientific interest of many types of animals not found in our our own country is so obvious that it is unnecessary to do more than mention the fact. It seems to me that the only practical consideration which can decide the question of what to accept and what to reject is the power of dealing satisfactorily with the material that is received. The really important thing appears to me to be able to dispose of everything in such a way that it can be found and referred to when occasion requires. Large collections of unsorted material, put away without system or order, are to be deprecated. It is impossible for a Curator to determine the species of every specimen he may receive—and this is a fact which the non-scientific public usually fail to understand ;—but it ought to be possible for him in each case to make a determination sufficiently approximate to allow the specimens to fall into some sort of order, which will permit of their being placed in such a position as to be found when wanted.

In dealing with store-specimens it is above everything necessary to have some practical system of arrangement. I should like to allude to two forms of case which I have found of special value in keeping such specimens. The first of these formed part of the subject of the Presidential Address delivered at Newcastle by Canon Norman.[1] It consists of a form of cabinet with interchangeable drawers adapted for the arrangement of comparatively small specimens, whether dry or in spirit, in tubes, glass-topped boxes or trays. I have had this system in use for some years, and I cannot speak too highly of its merits. The second is a system of arranging larger specimens in bottles, which was shewn to me some years ago by my friend Professor D'Arcy W. Thompson, who had introduced it into the Museum at University College, Dundee. A series of wall-cases, with glazed doors, are arranged with shelf-supports at uniform distances of two or

[1] Report of Sixth Annual Meeting, 1895, p. 25.

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three inches. The shelves, which are made in the form of shallow trays, slide in and out on these supports, and can be arranged at any distances apart which are appropriate for the height of the bottles used. This system has great advantages over ordinary shelving. Since the shelf can be drawn forwards when it is desired to find a bottle, it can be made much deeper from back to front than in the case of a fixed shelf; and great economy in wall-space is the result.

There is one practice to which I should like to be permitted to allude as a source of grave errors in Museums. I refer to the insertion of information on the label which is inferred and is not really known from the history of the specimen. This is most commonly done with the locality. A specimen of uncertain history is received, and is determined as belonging to a particular species. The geographical range of the species is then ascertained from some Monograph or Catalogue of the group, and the information thus inferred is put on the label with nothing whatever to shew that it is not to be depended on. In a large proportion of these cases the information may be really correct, but in some of them the species has been wrongly determined in the first instance, and when the mistake is corrected at a subsequent period, there is a danger that it will be forgotten that there is nothing to authenticate the locality which appears on the label. The next stage in the series of mistakes is that the specimen is taken as the authority for the statement that the species has been recorded from some place where it has not actually been found. I am convinced that this practice is a most dangerous one, and there can be no doubt that it has been extensively adopted in many Museums.

In many cases where the history is not known it may, however, be advisable to give on the label certain particulars which can be inferred with a reasonable degree of probability. Thus the Geographical range may well be stated, so long as it is made clear that the information given refers to the *habitat* of the species and does not profess to be the locality of the specimen itself. Particulars of this kind may conveniently be given within square brackets. Accurate registration of all specimens received, with full information as to their history (or want of

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history), is of the utmost importance as a means of avoiding the danger which I have indicated. The Register should be the ultimate court of appeal in any doubtful case; and the Catalogues should be drawn up in such a way as to give references to the original entries in the Register. It is unfortunate that the practice of keeping accurate records of specimens received was not adopted in the early days of Museums. I suppose that most of us have in our charge valuable specimens whose history is irretrievably lost. This has not necessarily been the fault of our predecessors. Private collectors do not as a rule keep very detailed records; and in the case of sportsmen's trophies and other specimens received after the death of the original collector, the scientific value of a donation or bequest may be seriously impaired by the want of such records.

The last topic on which I wish to touch is the museum as a place for research, whether carried on by the official staff or by scientific workers who are not responsible for the care of the specimens. It is by no means an easy matter for a conscientious Curator so to apportion his time as to carry on researches without interfering with his first duty, that of maintaining the collection in a state of efficiency. But I think that it ought to be realised by the Governing Bodies of Museums that their collections fail to satisfy one of the motives which justify their existence if they are not used when occasion requires for the advancement of knowledge. If this be admitted, it follows that the officials at the Museum should be persons who can sympathise with this object, and whose training fits them for taking their own share in the work. This end cannot be attained unless it is admitted that the post of Curator is one of considerable scientific importance, and should be paid for accordingly—a subject to which the attention of the Association was called in the Presidential Address delivered in London, in 1893, by the late Sir W. H. Flower. It is true that time devoted to research must to some extent be regarded as time taken away from the other duties of a Curator. But it by no means follows that the collections will necessarily suffer in consequence. The reputation of the Museum will increase in proportion to its activity in scientific work. When

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the officials in charge are acknowledged authorities on some branch of their subject, the natural result is that the Museum becomes a centre to which specimens are sent by collectors who desire to see their treasures placed in some institution in which good use will be made of them. The collector is, moreover, not always an entirely disinterested person. One of his objects is to have his specimens reliably determined; and a Museum official who performs this service can often claim as the recompense for his labours some share of the collection which he has determined.

It is, however, not merely the staff of the Museum who are able to perform this work. Every facility should be given to workers of sufficient scientific capacity to pursue researches on specimens in the collection. This object can sometimes be best attained by the provision of adequate work-rooms in which such studies can be conducted on the spot; but there are also occasions on which it is desirable to allow the staff of the Museum to lend specimens to specialists at a distance. When this can be done, without prejudice to the objects lent, the value of the specimens is immensely increased by their accurate determination and by their being referred to in scientific literature.

I am fully conscious of the shortcomings of the Address which I have had the honour of delivering to you to-day, and I thank you for the patience which you have shewn in listening to it. Whether you agree with what I have said or not, I am confident that you will agree with me in this, that the maintenance and development of our Museums are objects which all Members of the Association may well be proud to share in promoting.

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Dr. HENRY WOODWARD moved a vote of thanks to the president for what, he said, had been an admirable address. He was sure no words were needed from him to commend the resolution to their consideration. They could not have had a more adequate exposition of the objects of this Association. It required a man of Dr. Harmer's ability and experience to realise what were the objects which a museum curator had to carry out; and he had had just that kind of experience which all who were interested in museum work very much desired. All his suggestions took a very practical form, and that was just the thing they needed.

Dr. BATHER seconded the motion. He said it often seemed to him a great pity that the rules, whether written or unwritten, did not permit discussion of the presidential address. When a man, as was obviously the case in this instance, had devoted much time and thought to the preparation of an excellent address, full of what the president himself admitted to be disputable points which might undoubtedly provoke lively discussion, it was much to be regretted that he should sit down in silence without being able to listen to the hail of objections which otherwise might fall upon him. However, it had been proposed that the address should be printed; and no doubt it would give rise in its suggestions to many future papers on various isolated points, which they would then be able to discuss. He hoped the present president would be with them on future occasions, ready to reply to any objections that might be raised. Not that he would hint for a moment that he wished to raise objections. On the contrary, if it were permitted to him to speak at any length, he should like to emphasize in the strongest terms at his command some of the president's points, more especially those relating to museums as places of research. In this Association, for very good reasons, it was so much the fashion to emphasize the public aspect of museums, their educational value, and so on, that they were in danger of losing sight of the fact, which he firmly believed to be a true fact, that the chief function of museums was research and the preservation of specimens for research. He was glad to hear a man of such experience as Dr. Harmer putting forward this view so strongly.

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The motion having been carried with applause, the PRESIDENT briefly acknowledged it. Dr. Bather, he said, had paid him a high compliment by suggesting that anything which the address contained required discussion, and was likely to provoke it. He was fully aware of the fact that many of the remarks he had made were calculated to excite a considerable amount of difference of opinion; and he could only hope that those who disagreed with him would have on a future occasion an opportunity of maintaining their own views in opposition to anything he had said.

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Museum Reports.

BOOTLE.—The general report for the year ending March 31, 1904, gives a brief summary of work in the library and museum. In the latter, an extensive amount of re-arrangement and labelling has been accomplished, and has resulted in a considerable improvement in the appearance of the rooms. Objects have been lent to several schools for teaching purposes, and special loans for public educational uses have been made to a church literary society and two dissenting chapels. During December, Mr. J. S. Hague gave five lectures to boys from the upper standards of ten elementary schools on "Cotton and the Cotton Industry." These lectures were fully illustrated by lantern slides, and specimens and models. The curator gave a very successful pictorial address to forty boys from Salisbury Road School on "Wonderland of Nature." In addition to this, six free lectures were delivered in the museum, illustrated by lantern views and specimens; eighteen were given in the Town Hall, and eighteen in the Assembly Room, Marsh Lane. Even this does not fully exhaust the record of Bootle's wonderful activity in lectures. Three lantern entertainments were given to 1800 poor children, and—thanks to the generosity of members of the Town Council and the Education Committee —refreshments were distributed at the close of each. The *Quarterly Journal* contains, in addition to much other useful matter, some interesting museum notes, and an excellent report on "Education in Chicago."

CHICAGO.—The annual report of the Art Institute of Chicago (June, 1902—June, 1903) summarizes an immense amount of work in the way of exhibitions, meetings, lectures, concerts, &c. The additions made during this period to the collections and the library have been considerable. It is instructive to note that out of the 713,577 visitors during the period under review, over 683,000 selected free days. The daily averages for Saturday and Sunday, 3,402 and 3,457 respectively, approximate very closely. We have also received from this institution catalogues of the following exhibitions:— (1) The seventh Annual Exhibition of the Society of Western

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Artists (the exhibition included a series of Rookwood pottery). (2) Loan collection of works of Josef Israels and contemporary Dutch painters. The United States collectors possess a large number of the paintings of the "Dutch Millet." (3) The International Society of Sculptors, Painters and Gravers of London. In spite of its title, this exhibition contained no sculpture – a result due partly to Custom House restrictions, partly to difficulties of carriage. (4) An exhibition of the works of Carl Olof Eric Lindin. (5) An exhibition of paintings of Venice, by Oliver Dennett Grover. (6) An exhibition of sculptured works by Karl T. F. Bitter. (7.) The 16th Annual Exhibition of Paintings and Sculpture by contemporary American artists. These catalogues show a pleasing variety of design: all are clearly printed and tastefully got up.

DUNDEE.—The report on the libraries and museums of Dundee for 1903 is a very satisfactory document. The committee framing it has but one subject for complaint—viz., that magazines and newspapers are placed in the reference library. All serious readers will admit that this calls for alteration. In the central lending library the issue of novels has fallen to 42 per cent. of books taken out, while in the Lochee branch it has sunk to 33 per cent.! These are results of which Dundee may well feel proud. The Dundee reader is not only discriminating, but also careful and conscientious. Only ten volumes have been lost out of a total issue of nearly 300,000; and one pound has been paid in to cover accidental injury to books. In the museum, the now considerable collection of Egyptian objects has been removed to the West Hall, and has been arranged and labelled by Dr. Colin Campbell. This removal has left space for the rearrangement and more effective display of the natural history collections. These have been considerably enlarged by donations from the owners and captains of the whaling fleet. The splendid new loan collection from South Kensington has been framed on the basis of a list drawn up by Mr. T. D. Dunn. Its value to the citizens has been considerably augmented by an interesting explanatory lecture given by Mr. R. F. Martin Among the additions to the permanent art collection are two pictures, "The Home Squadron," by

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J. R. Reid, and "The Mysteries," by S. Carmichael, obtained from the Morris Bequest Fund. The collections in the Dudhope Museum continue to grow: a new technical loan collection from the Victoria and Albert Museum has lately been installed. We are glad to read that an additional rate of one halfpenny is to be raised for the free library, a very modest—and a very necessary—addition to its income. The report contains a brief but appreciative reference to the visit of some members of the Museums Association Conference at Aberdeen.

PERTH. Volume III., part 5, of the transactions of the Perthshire Society of Natural Science contains several references to the museum. The most important event chronicled is the transference of the museum from the society to the town. The society retains the use of the library and lecture room on payment of a rent, and also undertakes to find funds for the maintenance of the museum for the next five years. Towards this latter purpose, Mr. Andrew Carnegie has generously given £125. The president, Mr. Henry Coates, points out that the interest of the society in the museum by no means ceases because the latter is under municipal control. The help of the members is still needed, and has so far been generously given. Mr. Coates has attended the two conferences on Nature study in schools held at Southampton and at the Royal Botanic Gardens in London, and has read papers at these meetings on the work done in the Perth Museum in connection with this subject. Mr. Rodger has given two successful courses of lectures and demonstrations on "Animal Life" in the lecture room; one, on Saturday mornings, to teachers from all parts of the county, and the other, on Saturday evenings, to working men. The former was illustrated not only by specimens from the museum, but also by a large number of living specimens obtained from several places, especially from the Milport marine station.

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General Notes.

AT HOME.

WALKER ART GALLERY, LIVERPOOL.—In the *Journal* for June it was announced that the Liverpool Arts Committee had decided to recommend the appointment of Mr Carew Martin as curator of the Walker Art Gallery. This recommendation was not accepted by the city council, who referred the subject back to the committee, after plainly intimating that the appointment should be given to Mr. E. Rimbault Dibdin, a local applicant, and he has now been duly appointed to the post by the committee and city council.

BURY CURATOR AND LIBRARIAN.—The art gallery and library committee of the town council of Bury have appointed Mr. Harry Townend, librarian of the reference department at the Bradford central library, librarian and curator of the art gallery for Bury. Mr. Townend had been for a considerable number of years in the service of the free libraries committee in Bradford.

PROFESSOR J. W. GREGORY.—Curators will be interested to hear that Dr. J. W. Gregory, F.R.S., who was appointed about four years ago to the professorship of geology in the university of Melbourne, will shortly return to this country, to occupy the chair of geology at Glasgow. Dr. Gregory was for many years an assistant in the geological department of the British Museum, and made a name as an explorer while in the service of the museum by his pioneer journey to Mount Kenya, in British East Africa.

OBITUARY: F. J. TILLSTONE.—The death is announced of Mr. F. J. Tillstone, town clerk of Brighton, who took an active part in the meeting of the Museums Association in Brighton in 1899.

OBITUARY: G. H. BIRCH.—The death is recorded of Mr. George Henry Birch, F.S.A., curator of Sir John Soane's Museum, Lincoln's-Inn-Fields, since 1894. We understand that the appointment of a successor, who must be an architect, rests with the council of the Royal Academy.

MANSFIELD MUSEUM, NOTTS.—The museum which Mr. Edward Bailey has presented to Mansfield, as stated in the *Journal*, vol. 2, pp. 281-2, was opened on July 6, by the Mayoress (Mrs. J. E. Alcock).

BEQUEST TO HARROGATE.—Mr. Thomas Holroyd, of St. Mary's-walk, Harrogate, who died on March 10 last, bequeathed by his will, dated June 28, 1900, his pictures, collection of old

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Italian pottery ware, and carved furniture and other art curios and treasures to the corporation of Harrogate on condition that they will accept the same as a nucleus for an art museum, or, if they decline, then his collection of pictures and his articles of *virtu* are to be offered to the Harrogate technical school.

SHEFFIELD MUSEUM.—A very interesting collection of German ironwork, dating from 1450 to 1650, was purchased by this museum at the sale of the Hefner-Alteneck collection in Munich at the beginning of June. Dr. Jakob von Hefner-Alteneck was formerly director of the Bavarian National Museum, and he was the author of an important work on wrought iron.

HULL ART GALLERY.—There has been a protracted and not very dignified discussion amongst the people of Hull on the subject of the art gallery, which seems to be neither well supported nor widely appreciated. A correspondent has just made a suggestion which the Hull authorities might judiciously adopt, that a committee of accepted knowledge in art should be selected from amongst the residents of Hull to consider the whole question in a practical spirit. Probably no art gallery or museum in England has of late received more notice in the purely local press than have those institutions at Hull, neither of which are likely to be at all benefited by the too palpably indiscriminating and somewhat ignorant praise and blame that have been so lavishly bestowed on them.

YORKSHIRE NATURALISTS UNION LIBRARY.—The Hull public libraries committee has just purchased the library of the Yorkshire naturalists' union, an acquisition which will place this city in an exceptionally favourable position as regards its reference department. For over half a century the Yorkshire naturalists' union have been gathering together a collection of books and pamphlets relating to the natural history, geology, etc., of the county, In addition, all the important scientific magazines, transactions of various learned societies, etc., have been purchased or received in exchange, and unquestionably the excellent reference library thus got together has proved of the greatest service to Yorkshire naturalists in their researches.

THE MANCHESTER ART GALLERY.—A circular, signed by the chairman of the art gallery committee, Mr. Alderman Joseph Thomson, which has been issued points out that owing to the great increase in recent years of the permanent collection of works of art in the gallery the annual exhibition will have to be confined to a comparatively small number of selected oil paintings until a new gallery, now in contemplation, is erected. The committee hope, however, that the new gallery, the erection of which before now has only been prevented by the

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exigencies of the financial position of the city, will be erected within the next few years, and the exhibitions can then be held as hitherto, and on a more extended scale.

PICTURE EXHIBITIONS VERSUS PERMANENT COLLECTIONS.—The remarks made in the *Journal* for May, pp. 368-9, on the Walker Art Gallery, Liverpool, have given rise to a very interesting article in the *Manchester Evening News*, in which the question of exhibitions and permanent collections is discussed with judgment and good sense. It is pointed out that Liverpool has had no special fund allotted to it for the purchase of pictures, all that it has been able to do in that direction being by means of the profits arising from its exhibitions, which necessarily invests those exhibitions with a commercial importance which is not altogether consistent with the true art interests of the city. In Manchester a sum of £2,000 a year has been granted for the purchase of pictures, independently of any particular source of income, which, of course, places that city in a much better position than Liverpool. Indeed, we believe that the Manchester authorities have discontinued the practice of making a charge for admission to their exhibitions, nor do they stow away their permanent pictures for the purpose of making room for sale collections. The spirit that prompts these different systems in the two cities is evident in the nature of the two collections; and without wishing to make invidious comparisons, an intimate acquaintance with the permanent collections both in Manchester and Liverpool convinces us of the more comprehensive nature and art quality of the works in the former city. Indeed there is probably no town in England which possesses a more representative collection of modern British art, faithfully illustrating the lofty strivings after a beautiful perfection in the various phases of conception that have dominated the most sincere and intense of our artists, than is to be found in the Manchester Art Gallery. Birmingham, which has never descended to the pernicious system of picture sales, can boast a permanent collection of the very highest quality, though too narrow in its scope, being dominated too much by one "school," and, unfortunately, at Birmingham limitations of space make it necessary to banish from view the greater part of the permanent collection, to provide room for the very excellent loan exhibitions so frequently held there. Birmingham ought to remedy this out of its abundant wealth by providing the room necessary for its loan and permanent collections, all of which are of the greatest value to the city, and wisely are open freely to all the citizens. It is satisfactory to notice that in Liverpool it has at length dawned on the committee that a permanent collection should be permanently

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available, and steps are being taken to increase the accommodation so as to accomplish this. Nothing could so greatly benefit the art development of Liverpool as the total abolition of its sale exhibitions, which have assumed a quite unwarranted importance purely on account of their commercial value, and now that, as is hoped, the committee have obtained the services of a man who can guide them in art matters, they ought to allow him to administer the art gallery for the true purposes of art. Their total incapacity so to develop it has already been too abundantly demonstrated.

MR. ORROCK AND THE VICTORIA AND ALBERT MUSEUM.—Mr. James Orrock, whose recent dispersal of pictures and objects of art has attracted a great deal of attention, has just added another water-colour to those which he has given to the Victoria and Albert Museum. This is a characteristic view, by Paul Sandby, R.A., of Rochester, from the meadows overlooking the river and cathedral. It is in regard to the early masters of British water-colours that Mr. Orrock has been particularly anxious that the national collection should be adequately representative, and his gifts to the museum, which number nearly forty pictures, do much to help forward this admirable ambition.

THE NATIONAL GALLERY, LONDON. The following pictures have been recently added to the national collections:—"A Portrait of a Lady," by Bartholomeus van der Helst, hung in Room X. in the gallery in Trafalgar Square; "Portrait of his Father," by Albrecht Dürer, hung in Room XV. in the Gallery in Trafalgar Square. Both these pictures were exhibited at the Exhibition of Works by the Old Masters at the Royal Academy in 1904, and were purchased for the nation from the Marquis of Northampton. A small picture of the early French School, fifteenth century, representing the "Virgin and Child, in the Garden of a Convent, with Saints," has been purchased out of the Lewis Fund. It is hung in Room XVII. in the Gallery in Trafalgar Square. A "Portrait of Quin, the Actor," by William Hogarth, has been purchased out of the Clarke Fund. It is hung in Room XIX. in the gallery at Trafalgar Square. The Earl of Carlisle has presented a landscape by Samuel Bough. It is hung in Room III. in the Gallery of British Art at Millbank. Sir William Agnew has presented a picture, "Kept in School," by George Leslie, R.A. It will shortly be hung in Room III. in the Gallery of British Art at Millbank. Mr. George Gilbert has bequeathed four drawings by Sir John Gilbert, R.A. They have been placed in Room VI. in the Gallery of British Art at Millbank.

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GATHERING HONEY.—In the valuable little Nature Study Museum which was opened in the churchyard of St. George's-in-the-East is a beehive in glass sections, and this exhibit represents something more than a hint to the nature lovers of Ratcliffe Highway, for in that unpromising neighbourhood there exist already several beehives and swarms. One naturally wonders whence the bees obtain their honey—surely not from the scanty geraniums or the mignonette that springs, greatly daring, in Stepney window boxes? Some of the honey, it has been thought, might be gathered from the flowers in Victoria Park; but the honey-bee will seldom fly more than two miles from home in search of spoil, and Victoria Park is more than two miles from many of the poor men's hives. Miss Hall, the curator, had another explanation to offer. One of the poorer visitors to the museum, after surveying the hive for some time, remarked: "Some o' they flies of yours, miss, comes aboard my ship. I've seen them." The curator replied that she would like to see his ship. When she went, the ship was found to be one that carried a cargo of sugar. The bees then, evidently, raid the docks for sweets. But last year, when the honey was exceptionally good, it is suspected that they derived some of it from the mulberry trees which are now beginning to flower in the churchyard.

ZOOLOGICAL ORGANISATION.—As an outcome of the meeting of zoologists which was held in London last January to consider the best means for improving the organisation of zoologists, it has been decided to appoint a permanent committee in connection with the British Association, to be called the Zoology Organisation Committee, with power to summon the zoologists of the country to meetings in London or elsewhere for the consideration of matters affecting the interests of zoology, and to obtain by correspondence the opinion of zoologists on matters of a similar kind. Among other matters of importance upon which, it is pointed out, the general opinion of zoologists should be known are the teaching of an elementary form of zoology in public elementary and secondary schools, the teaching of biology to medical students, the disposal of what are known as type specimens, the organisation of zoological publications, and the establishment of a national institution of economic zoology. This scheme for improving the organisation of zoologists has received very strong and widespread support.

WORKS OF ART FOR THE NATION.—Mr. Isidore Spielmann and Mr. Robert C. Witt, hon. secretaries of the national art collections fund, 47, Victoria-street, write that their society has recently contributed two works of art to the nation, the British museum being enriched by a valuable old English repeating

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watch, a masterpiece of Daniel Quare, who died in the first quarter of the eighteenth century, and the national gallery of Dublin becoming the possessor of a "Fête Champêtre" ("Wedding Festivities") by Watteau. The watch was presented by Mr. Max Rosenheim to the managers of the fund, who were offered the picture by its owner, Colonel Browell, at a very moderate price if it could be secured for the country. The Dublin institution, having none of Watteau's productions, contributed one half of the purchase money with the cost of cleaning, and was thus enabled to become the possessor of the work. Watteau is admirably represented in London in the Wallace collection, but the Dublin acquisition shows him in the earlier and less well-known period of his activity.

HOGARTH MUSEUM.—The house at Chiswick in which William Hogarth lived was purchased some time ago by Lieutenant-Colonel Shipway, with the intention of dedicating it to the public. The house is about to be opened as a Hogarth Museum, and in celebration of the event a dinner was lately held there. An oblong room, quaintly wainscotted, with a low ceiling and old-world windows, was used for the occasion, and, although it was the largest room in the house, only fifteen were able to sit down within it. Sir L. Alma-Tadema, R.A., presided, and there were also present Lieutenant-Colonel Shipway, Lord George Hamilton, M P.; Sir Charles Holroyd (Director of National Gallery of British Art, Millbank); Sir M. M. Bhownaggree, M.P.; Sir Caspar Purdon Clarke (Director of Victoria and Albert Museum); Mr. Austin Dobson (biographer of Hogarth); Mr. Aston Webb, R.A.; Mr. E. A. Abbey, R.A.; Mr. Henry Wallis, Mr. F. W. Peel (restorer of Hogarth House), Mr. Francis E. Piesse, Mr. H. M. Newlyn, Mr. E. R. Shipway, and Mr. R. B. Shipway. It was proposed to open the house to the public early in June. The rooms are hung with a complete series of Hogarth engravings, most of which are Hogarth's own work, and a brass plate in the hall bears the names of all the occupiers or owners of the house, beginning with Hogarth, including Cary (the translator of Dante), and ending with Colonel Shipway.

PHOTOGRAPHS OF PICTURES.—A national photographic survey of works of art as yet without State aid, is about to be organized. The Arundel club, a new organization, proposes to issue to subscribers photographs of this kind to the utmost extent made possible by the dimension of the support it receives. It begins operations under the auspices of an influential committee, consisting of Lord Balcarres, M.P., Sir Walter Armstrong, Sir Martin Conway, Professor Sidney Colvin, Messrs. Lionel Cust, Claude Phillips, Herbert Cook, John S.

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Sargent, R.A., Roger Fry, Charles Ricketts, and others, the hon. secretaries being Miss Rachel Ricardo and Mr. Robert Ross, of 10, Sheffield-gardens, Kensington, and the annual subscription one guinea. The club—whose name is happily suggested by the old Arundel society, which did such good work in bygone days in the reproduction of pictures by old masters—proposes to deal with art objects of every kind, and recognises the need of making its photographs easily accessible to students: though, as it proposes to issue them to members only, the means by which this desirable end is to be achieved are not too readily apparent.

DR. A. GUNTHER.—The gold medal of the Linnean Society has this year been bestowed on Dr. A. Günther, late keeper of zoology at the British Museum. Dr. Günther retired from the museum service a few years ago under the age limit, after a distinguished official career, and he remains as vigorous in his scientific pursuits and studies as ever.

BEQUEST OF PICTURES.—Mr. William Arnold Sandby, who recently died at Windsor, has bequeathed to various art galleries in England a number of pictures by Paul and Thomas Sandby, the former of whom was one of the founding members of the Royal Academy, as he was also practically the founder of the British school of water colour painting. After specifying the number of pictures that shall go to each art gallery, the will leaves the selection of them to the "art director" at the Victoria and Albert Museum.

SCIENTIFIC RESEARCH —A munificent gift has been made by Mrs. Percy Sladen, of Northbrook Park, Devonshire, for the promotion of scientific research. Mrs. Sladen has undertaken, says the *Times*, to devote the sum of £20,000 to this object, to be applied chiefly to the subjects in which her husband, who was for some time secretary and vice-president of the Linnean Society, was chiefly interested. The trustees are directed to employ the income arising therefrom, in their uncontrolled discretion, to "any research or investigation in natural science, and more especially in the sciences of zoology, geology, and anthropology." They are also empowered, if they think fit, to accumulate the income for the purpose of fitting out, or assisting to fit out, any expedition designed to further such research.

PHOTOGRAPHIC SURVEY OF KENT.—A committee has been formed to organise a Photographic Record and Survey of Kent, the objects of which are stated to be:—(*a*) To obtain permanent photographic pictures of objects of literary, historical, archæological and scientific interest; of current customs, costumes and events; and of prominent men and women within

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the county of Kent; and to deposit such pictures, with explanatory notes, in the County Museum at Maidstone, and in other places where they may be suitably preserved and readily accessible to the public under proper regulations. (*b*) To facilitate intercourse between photographic societies and archæological or kindred societies, and to make arrangements for promptly photographing objects which may be only temporarily accessible. (*c*) To assist in the exchange of prints and in their acquisition by scientific societies wishing to make collections dealing with their own subjects.

WOLVERHAMPTON ART GALLERY.—An interesting exhibition of old Dutch, Italian, English, and other miniatures is now on view at Wolverhampton corporation art gallery, together with a collection of original drawings by old masters and reproductions of similar works. The miniatures occupy cases in the north room on the first floor, and the specimens number about 200. They are chiefly portraits of celebrities, and include specimens in oil and water-colour, paintings on enamel, ivory, japan, and metals. They are mostly old miniatures, some of them being extremely delicate in design. They date back to 1700, and amongst them are works by Henry Bone, R A. (1780), who was enamel painter to George III.; and George Engleheart, R.A., who was also a royal miniature artist. The recent productions include specimens by Miss Hunt, who was court painter to the late Queen Victoria and the Prince Consort, and some of the paintings are the work of the Misses Jones, daughters of the late Alderman John Jones, of Wolverhampton. Visitors to the gallery will also find much to interest them in a collection of old weapons, which have been lent by Mr. M. B. Walker, and are placed in the west room.

ART GALLERY FOR SWANSEA.—When Mr. Glyn Vivian first made known his intention to give Swansea an art gallery, provided that a suitable site were placed at his disposal for the purpose, and that he during the term of his life should be regarded as in a sense the curator of the institution, the members of the council were unanimous in gratefully accepting the proferred gift, and in practically affirming that any piece of the corporation estate which Mr. Vivian might deem suitable, was at his service. Since then matters have advanced satisfactorily, if but slowly. The site which commends itself to Mr. Vivian is the triangular piece of unoccupied land which divides Alexandra Road and New Orchard Street. It is ample in area, and affords a double, if not a treble frontage. With the sum of £10,000, which Mr. Vivian proposes to devote to the structure, the latter no doubt could be made of such a character as to form an appropriate and worthy receptacle for the fine collection of art objects which

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has been amassed by the donor in the course of his travels in many lands. Incidentally it has transpired that the art collection is to embrace the gifts of Mr. Vivian—and no other—and that the building is to carry an inscription indicative of that fact and the source of its origin.

NEWCASTLE ART MUSEUM.—At a special meeting of the Corporation Committee of the Laing Museum and Art Gallery, held at the Town Hall, Newcastle-on-Tyne, for the purpose of appointing the first curator, Mr. C. Bernard Stevenson, of the Nottingham Castle Museum and Gallery of Art, has been appointed first curator of the Laing Museum and Art Gallery, Newcastle-on-Tyne. Mr. Stevenson, the selected candidate, has been upon the staff of the Nottingham Castle Museum for the past sixteen years. The Laing Art Gallery, which is now approaching completion, was commenced about two years ago, towards the cost of which Mr. Alexander Laing, of Newcastle, has contributed the munificent sum of £30,000. The commencing salary of the curator has been fixed at £300.

THE POWER OF ART.—This story is told by a correspondent in a Bradford paper:—One of Watts's greatest pictures, "Time, Death, and Judgment," is reproduced in mosaic on the western wall of St. Jude's Church, Whitechapel, where it was unveiled by Matthew Arnold. It was the time of the London General Mission, held in most parishes. At St. Jude's the "mission" took this form. Matthew Arnold was the interpreter of their "method," and delivered a delightful address. Later in the day, when the crowd dispersed, Matthew Arnold and Canon Barnett visited the mosaic again. Two working men gazed upon it intently for some time. "Ah," said the canon, "the picture is doing its work." Matthew Arnold, with whimsical humour, was eager to interrogate the men about their impressions. Their answer was not exactly what the esteemed canon expected: "I was betting my mate a bob how many little stones there was in this 'ere thing!" Matthew Arnold loved to tell this tale, which has so palpable a moral.

A MUSEUM FOR MIDDLESBROUGH.—The town of Middlesbrough has been put into formal possession of a public museum, the gift of Mr. A. J. Dorman, whose firm has done so much to make the Teeside port the place it is. The new museum, which is prettily situated in the suburb of Linthorpe, has been erected primarily in memory of one of Mr. Dorman's sons, Lieutenant G. L. Dorman, who fell in the Boer War whilst serving with the 3rd Battalion of the Princess of Wales's Own Yorkshire Regiment. The new building, which is erected at the entrance to the Albert Park, has cost £12,000, and

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constitutes a noteworthy addition to a town that has few architectural pretensions. Externally its appearance is artistic, standing as it does in its own grounds of an acre—a dome-shaped structure of deep red terra cotta. Inside there is a spacious entrance-hall, a library, and four galleries for the exhibition of specimens of natural history. When completed the new institution will possess a collection worthy of any provincial town. Already it has many objects of much interest collected by Sir Alfred Pease during shooting expeditions in Abyssinia and Somaliland, which he has kindly given to the town. It includes a number of big game, which the authorities of South Kensington would much like to have secured on account of their rarity.

OPENING OF EDINBURGH CORPORATION MUSEUM.—Arrangements have been completed for the special opening of the Corporation Museum on Wednesday evenings and Saturday afternoons during the summer months, in order that the artisan classes of the city may have an opportunity of inspecting the collection. On Wednesdays the museum will be open from 6.30 p.m. to 9 p.m., and on Saturdays from 2.30 p.m. to 6 p.m.

SCOTTISH NATIONAL GALLERY.—The Board of Manufactures has accepted for the Scottish National Gallery the painting, "The Bass Rock," by the late Mr. J. Thorburn Ross, R.S.A. The picture was presented by a committee of the late artist's friends and admirers, who desired that, as a memorial to him, one of his works should be included in Scotland's national collection. Mr. Alexander Roche, R.S.A., and Mr. Duddingstone Herdman were joint secretaries to the committee.

ART EXHIBITION IN DUNDEE.—In continuance of the custom followed for several years, a special fine art exhibition has been organised in the Great Victoria Gallery, which will continue open until the annual Christmas and New Year Exhibition is organised in December. These special summer and autum exhibitions have since their institution attracted very large numbers of deeply interested visitors, not only of citizens, but of the tourists and excursionists who frequent Dundee during these seasons. On this occasion the committee have been once more indebted to the authorities of the Victoria and Albert Museum, South Kensington, for a loan conspicuous among the many they have sent for its artistic charm, and highly educative character. The collection consists of fifty-three large autotypes of the works of the Great Masters of the Flemish, French, and Spanish Schools in the National Gallery, London. The supreme position of these masters does not

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require to be pointed out, and almost equally obvious is the special value and character of such an exhibition. If the pictures are smaller in size and have not the colour of the originals, they can be studied with ample leisure during the months to come of 1904 instead of being only glanced at in a hurried visit to the Metropolis; and, all hung absolutely "on the line," that mastery over detail in which these schools are so eminent can be fully appreciated in a manner impossible on the lofty walls of the National Gallery.

ABROAD.

LANCASTER, MASS., U.S.A.—A museum is being erected here by Colonel J. E. Thayer to receive his collection of birds.

BOSTON (U.S.A.) MUSEUM OF FINE ARTS.—This museum has recently acquired a fine example of the work of Il Greco, the portrait of Fray Felix Hortensio Palavicino, said to have been executed about the year 1609, and purchased for the museum from a private collection in Spain; also a "Portrait of an Old Woman," by Salomon Koninck, in the style of Rembrandt: and a "Soldier in Armour," of the Venetian School. We note also that Mr. A. M. Carter has been appointed librarian of the museum, and that Mr Kakasu Okakura, of the Imperial Archæological Commission of Japan, has been commissioned to prepare a catalogue of Japanese paintings, drawings, and sculptures. This museum announces a loan exhibition of early American engraving, to be opened next autumn. At present the exhibits will, it is understood, be restricted to the period before 1820; and it is pointed out that the catalogue of the exhibition should help to fill a curious gap in the history of the art, inasmuch as there is at present no handbook dealing with this important section of it. The museum authorities will welcome the offer of loans of the many rare prints which come under this category. Probably not a few are to be found in this country.

SERVIAN NATIONAL MUSEUM.—A Belgrade telegram says that the ex-Queen Natalie has directed her legal representative to present all the arms which belonged to the late Kings Milan and Alexander to the Servian National Museum. Among them are some weapons of great artistic value, and it is said that the whole collection is worth more than forty thousand pounds.

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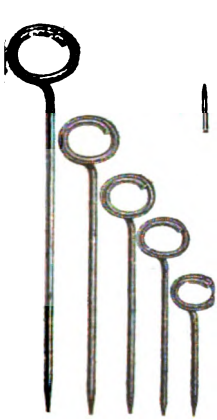
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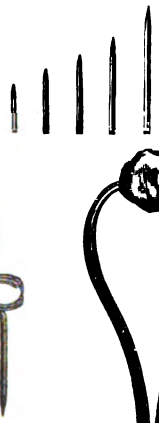
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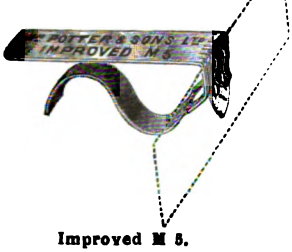


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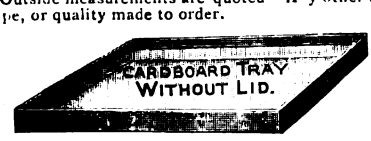
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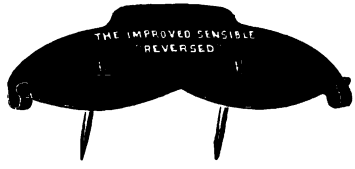
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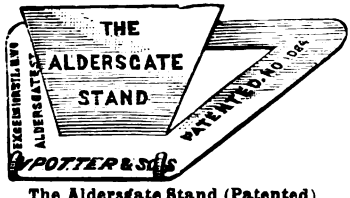
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FOGG ART MUSEUM
HARVARD UNIVERSITY

(Published on the 15th of each month.)

Vol. 4.] [No. 2.

THE MUSEUMS JOURNAL

THE ORGAN OF THE MUSEUMS ASSOCIATION.

EDITED BY

E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

*

ASSISTED BY

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BERNARD H. WOODWARD, F.G.S., AUSTRALIA;
W. L. SCLATER, M.A F.Z.S., SOUTH AFRICA
AND
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*

AUGUST, 1904.

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CONTENTS.

	PAGE
Museums Association :—	
The Norwich Conference	39
List of Annual Conferences, Meeting Places, and Presidents ..	42
Programme	43
Business Meeting	45
Council and Officers	46
Rules	47
Members..	49
Associates	51
Honorary Members	54
Balance Sheet	55
Poetry—A Septuagenarian's Joy on the Norfolk Broads	56
Norwich Castle Museum	57
Museum Publications :—	
Guide to the Fossil Mammals and Birds in the British Museum	63
Annals of the South African Museum	64
Hull	65
Sydney	65
Stratford..	66
Trivandrum	66
General Notes :—	
Appointment	68
Museum of Practical Geology, Jermyn Street	68
British Museum (Natural History)	68-69
Sir John Soane Museum, London	69
Frescoes by G. F. Watts, R.A.	69
Ionides Collection at the Victoria and Albert Museum, London.	69
Plymouth Museum	69
South Coast Museums	70
New Museum at Salford	70
Bequest to Derby Art Gallery	70
Dickens Museum, Opened	70
Welsh National Museum and Library	70
Obituary : Dr. J. B. Hatcher	71
Yale University..	71
Brussels Museum	72
Directory :—London	[151]—[158]
Title and Contents of Vol. III.	i.-x.
Index to Vol. III.	425-436

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THE MUSEUMS ASSOCIATION AT NORWICH, 1904.

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THE MUSEUMS JOURNAL.

Vol. 4. August, 1904. No. 2.

Museums Association.

THE NORWICH CONFERENCE, 1904.

AS was anticipated from its picturesque situation, and interesting historical associations, Norwich naturally drew together a large number of delegates and associates to the fifteenth annual meeting, and, having regard to the well-known and recognised importance of the museum, it was rather surprising to find how few of the members had previously visited the city. Perhaps this may have been due in some measure to the lack of facilities for reaching Norwich, for there was pretty general agreement that the railway service to that important city was not arranged with any special view to reaching or leaving it expeditiously, while the arrangements for the transmission of personal luggage scarcely accorded with the natural interpretation of the railway company's advertisements. Beyond the railway everything was different, for nothing could exceed the warm cordiality, the thoroughly convenient and perfectly organized arrangements, the choice and full hospitality, and the unremitting personal attention which met the members on every hand, promoting their comfort in all directions, and securing a very enjoyable and successful meeting.

The representative character of the conference was fully maintained, the presence of colonial and foreign delegates being again specially welcome, while their contributions to the proceedings, which will in due course be published, will have an abiding interest, and serve to co-ordinate the practical work of museums throughout the world. Last year there were delegates from Germany, Norway, Sweden, and the

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Straits Settlements. This year Norway was again represented by two delegates, Australia sent a delegate, and there was also one from Boston, Massachusetts.

The president's address, which was published in the *Journal* for July, combined a lucid exposition of museums with technical knowledge of the work they are carrying on to meet the ever extending requirements of educational systems. Its cultured research, wide range of experience, practical direction, and its complete comprehension of the true aspects and functions of museums give the address a very helpful value to all concerned with the administration of those institutions. A commendable feature of the presidential address was its thoughtful conciseness, with close relevance to the subject dealt with.

Some of the other papers perhaps erred a little in being somewhat circumscribed in their view of the subject, though the useful discussions to which they gave rise broadened them into general interest. And, after all, the relation of personal experience, even on limited lines, tends to smooth the paths of future workers, and generally expand, by inviting comparison with other workers, the range of knowledge.

All the papers, with full notes of the discussions, will be published in the fourth volume of the *Journal*, which commenced with the number for July.

Norwich has in its museum a special attraction for curators. Its famous ornithological collections place it on a lofty scientific eminence, while its position on the site of the old castle, with its ancient keep incorporated in the present building, give it an historical importance and picturesque site such as appeals most strongly to the public generally. But even all these attractions are excelled by the internal arrangements, which combine the elements of the most profound research, without diminishing the bright cheerfulness of a place of popular resort. Art and science are blended with pleasing symmetry, and the Norwich Castle Museum is a true municipal institution, where all can freely enter, find abundant material for studying science and fine art, in a place that is a pleasure to visit for its beauty and brightness.

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It was particularly agreeable to the members of the Association to be conducted through the museum by their esteemed comrade, Mr. James Reeve, whose bountiful hospitality at the close of the first day's visit was highly appreciated for its fraternal warmth.

The sumptuous lunch given by the Mayor of Norwich, and the specially welcome garden parties of the Sheriff of Norfolk, and that of the president and Mr. and Mrs. F. W. Harmer, not only indicated the cordiality of the welcome extended to the Association, but afforded pleasant opportunities for making acquaintance with the people of Norwich, the influence of which, it is hoped, will long continue.

The unremitting services of Mr. Frank Leney, who, as local secretary, was constantly in demand, received their best acknowledgment in the perfect smoothness that characterised the proceedings, whether of a business or social character.

A fitting termination and pleasurable rest after the labours of a full and useful conference was the trip from Wroxham, by the River Bure, to Yarmouth, thence, by the River Yare, to Norwich, so admirably and generously carried out by the local committee.

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List of Annual Conferences, with Places of Meeting and Names of Presidents.

	Year.	*Place.*	*President.*
1.	1890.	LIVERPOOL	Rev. HENRY H. HIGGINS, M.A.
2.	1891.	CAMBRIDGE	J. WILLIS CLARK, M.A.
3.	1892.	MANCHESTER	Prof. W. BOYD DAWKINS, M.A., D.SC., F.R.S.
4.	1893.	LONDON	Sir W. H. FLOWER, K.C.B., D.C.L., LL.D., D.SC., F.R.S.
5.	1894.	DUBLIN	VALENTINE BALL, C.B., LL.D., F.R.S.
6.	1895.	NEWCASTLE-UPON-TYNE ...	Rev. Canon NORMAN, M A., D C.L., F.R.S., F.L.S.
7.	1896.	GLASGOW	JAMES PATON, F.L.S.
8.	1897.	OXFORD	Prof. E. RAY LANKESTER, M.A., LL.D., F.R.S.
9.	1898.	SHEFFIELD	Alderman W. H. BRITTAIN, F.R.G.S.
10.	1899.	BRIGHTON	Alderman A. J. HAWKES.
11.	1900.	CANTERBURY	HENRY WOODWARD, LL.D., F.R.S.
12.	1901.	EDINBURGH	Sir WILLIAM TURNER, K.C.B., D.Sc., D.C.L., LL.D., F.R.S.
13.	1902.	BRADFORD	W. E. B PRIESTLEY, J.P.
14.	1903.	ABERDEEN	F. A. BATHER, M.A., D.Sc., F.G.S.
15.	1904.	NORWICH	S. F. HARMER, SC.D , B.SC., F.R S.

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Museums Association.

Fifteenth Annual Meeting and Conference, Norwich, 1904.

PROGRAMME.

MONDAY, JULY 11TH.

8.30 P.M. Council Meeting, Royal Hotel.

TUESDAY, JULY 12TH.

10 A.M. TO 1 P.M. Welcome by the Ex-Deputy Mayor of Norwich (Lieut.-Colonel Harvey, D.S.O.), at the Castle Museum.

Address by the President (Sidney F. Harmer, D.Sc., B.Sc., F.R.S.).

Reading and discussion of the following papers :—

"Norwich Museum, its History and Development," by Thomas Southwell, F.Z.S.

"Norwich Castle Museum, the Arrangement of the Collections," by James Reeve, F.G.S.

"The Choice of Colours for Walls and Backgrounds in Museums," by Hans Dedekam.

2.30 P.M. Inspection of the museum under the guidance of the curator.

4 P.M. The members and delegates assembled in the Keep to meet the local committee and other guests invited by the curator, and to partake of refreshments.

WEDNESDAY, JULY 13TH.

10 A.M. TO 1 P.M. Reading and discussion of the following papers .—

"Museums as Educational Centres," by Frank Woolnough.

"The Way we made the Keighley Museum Popular," by S. L. Mosley.

"School Children and Museums," Part 2, by Henry Coates, F.R.S.E., and Alex. M. Rodger.

"Government Assistance to Country Museums," by John Maclauchlan.

"The Classification of Office Papers, with a Scheme for Museum and Library Work," by Charles Madeley.

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WEDNESDAY, JULY 13TH—*Continued.*

2.30 P.M. Visit to the Cathedral, where the members were met by Dr. Bensly, and conducted over the building.

3.30 P.M. Visit to Bracondale Woods and Carrow Abbey, where, by invitation of the High Sheriff of Norfolk (R. J. Colman, Esq), a Garden Party was held, and his collection of pictures by Artists of the "Norwich School" were inspected.

7.30 P.M. Association Dinner.

THURSDAY, JULY 14TH.

10 A.M. TO 1 P.M. Reading and discussion of the following papers :—

"A Simple Method of Glass Drilling," by Herbert Bolton, F.R.S.E.

"Some Notes on the Relation of Statuary to Pedestal in Classical and Renaissance Times," by R. F. Martin.

Business Meeting.

1.30 P.M. Lunch at the Maid's Head Hotel, by kind invitation of the Mayor of Norwich (G. F. Buxton, Esq.).

3.30 P.M. Visit to Oakland House, Cringleford, where the President and Mr. and Mrs. F. W. Harmer entertained the members at a garden party.

6.30 P.M. Visit to the Stranger's Hall, by invitation of Mr. Leonard Bolingbroke.

The Meetings were held in the Castle Museum.

FRIDAY, JULY 15TH.

Excursion from Wroxham to Yarmouth and Norwich. The members left Thorpe Station at 11.18, arriving at Wroxham at 11.39, where, by invitation of the local committee, the s.s. "Queen of the Broads" was placed at their disposal for a trip *via* the River Bure, to Yarmouth, and thence by the River Yare, to Norwich. Luncheon was served at Horning Ferry Hotel.

St. Andrew's Hall and the Guildhall were open to the inspection of members, and the Corporation plate was to be seen upon application at the Guildhall.

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BUSINESS MEETING, JULY 14, 1904, NORWICH.

The annual report was read by the secretary.

The treasurer submitted his report for the year ending June 30th, 1903.

Resolved, that the annual report and the treasurer's financial statement be adopted.

Proposed by Dr. F. A. BATHER.
Seconded by R. F. MARTIN.

Resolved, that in future the annual report and the treasurer's financial statement shall be circulated to every member present at the annual meeting before the opening of the business meeting.

Proposed by Dr. H. O. FORBES.
Seconded by T. SHEPPARD.

The President announced that the next annual meeting would be held in Worcester, by invitation of the Mayor and Corporation.

The President moved, on behalf of the council, and Alderman W. H. Brittain seconded, that Lord Windsor be invited to accept the office of President for 1905-6; carried unanimously.

That R. F. Martin and C. Madeley be elected Vice-Presidents, and that the Executive Committee be empowered to elect additional Vice-Presidents.

Proposed by the PRESIDENT.
Seconded by Dr. F. A. BATHER.

That Ald. W. H. Brittain be elected Treasurer; and Butler Wood, C. H. Hunt, Ald. J. S. Toothill, James Murray, E. M. Holmes, J. Maclauchlan, H. M. Platnauer, James Reeve, W. H. Edwards, Carlton Rea, H. O. Forbes, W. E. Hoyle be elected members of the Council. That E. Howarth be elected Secretary and Editor; and that R. Newstead be appointed Assistant-Secretary.

Proposed by the PRESIDENT.
Seconded by A. M. RODGER.

E. Howarth withdrew his proposition in regard to alteration of Rule 10.

That C. Madeley be appointed to draw up a report with regard to the rules.

Proposed by Dr. F. A. BATHER.
Seconded by E. HOWARTH.

H. M. Platnauer withdrew his resolution with reference to trustees.

Resolved, that the Executive Committee select a subject for discussion at the next annual Conference, and arrange with various authorities for a series of papers on that subject, to be read at the Conference, and published in the *Journal*, along with the report of any further discussion that may arise.

Proposed by Dr. F. A. BATHER.
Seconded by E. HOWARTH.

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Resolved, that the cordial thanks of the Association be tendered to the Mayor and Corporation and local committee.

Proposed by Dr. H. WOODWARD.
Seconded by JAMES PATON.

Resolved that the thanks of the Association be given to Dr. Bather for his generosity in providing illustrations for his presidential address in the *Journal*, and also to other authors who have contributed blocks for illustrations in the *Journal*.

Resolved that the sum of twenty-five pounds be granted to the Secretary and Editor for assistance.

COUNCIL.

PRESIDENT, 1904-5.

SIDNEY F. HARMER, Sc.D., B.Sc., F.R.S.

PAST PRESIDENTS.

F. A. BATHER, M.A , D.Sc., F.G.S.
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J. WILLIS CLARK, M.A.
Prof. W. BOYD DAWKINS, M.A., D.Sc., F.R.S.
Alderman A. J. HAWKES.
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Rev. Canon A. M. NORMAN, M.A., D.C.L., F.R.S.
JAMES PATON. F.L S.
Councillor W. E. B. PRIESTLEY, J.P.
Sir W. TURNER, K.C.B., D.Sc., D.C.L., LL.D., F.R.S.
HENRY WOODWARD, LL.D., F.R.S., F.G.S., F.Z.S.

TREASURER.

Alderman W. H. BRITTAIN, J.P., F.R.G.S. (Sheffield).

VICE-PRESIDENTS.

The MAYOR OF NORWICH (Mr. G. F. BUXTON).
The HIGH SHERIFF OF NORFOLK (Mr. R. J. COLMAN).
Rt. Hon. LORD WALSINGHAM, M.A., LL.D., F.R.S.
The Very Rev. the DEAN OF NORWICH.
J. H. GURNEY, F.Z.S.
WALTER RYE.
Prof. JAMES STUART, M.A., LL.D.
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Elected 1900.

R. F. MARTIN (London).

Elected 1901.

WILLIAM BRADSHAW (Nottingham)
HENRY COATES (Perth).

Elected 1902.

*BUTLER WOOD (Bradford).
CHARLES MADELEY (Warrington)
*C H. HUNT (Bootle).
Ald J. S. TOOTHILL (Bradford).
JAMES MURRAY, D.L. (Aberdeen).

Elected 1903.

E. M. HOLMES, F.L S. (London).
J. MACLAUCHLAN (Dundee)
H. M. PLATNAUER, B.Sc. (York).
JAMES REEVE, F.G.S. (Norwich).

LOCAL COMMITTEE.

W. T. BENSLY, LL.D., F.S.A.
MICHAEL BEVERLEY, M.D.
Alderman E. BOARDMAN, F.R.I.B.A.
Councillor E. T. BOARDMAN.
L. G. BOLINGBROKE.
Councillor T. S. BREESE.
F. BALFOUR BROWNE, M.A.
Alderman A. R. CHAMBERLIN, J.P.
Councillor J. CLABBURN, J.P.
Councillor H. J. COPEMAN, J.P.
Alderman W. H. DAKIN, J.P.
Sir PETER EADE, M.D.
WALTER GABSTANG, M.A., F.Z.S. (Pres. N. & N. Naturalists' Soc.)
Sir CHARLES GILMAN.
EUSTACE GURNEY.
Colonel J. R. HARVEY, D.S.O.
Sir SAMUEL HOARE, Bart., M.P.
F. M. LONG, A.I.C.E. (Pres. Norwich Science Gossip Club).
SYDNEY H. LONG, M.D. (Hon. Curator, N. and N. Hospital Museum),
Councillor J. MASON.
ARNOLD H. MILLER (Town Clerk).
Professor NEWTON, M.A., F.R.S.
JAMES REEVE, F.G.S.
WILLIAM R. SPOWART, M.D. (Pres. Norwich Med. and Chir. Soc.)
FRANCIS SUTTON, F.C.S.
LOUIS TILLETT, M.P.
JOHN C. TINGEY, M.A.
J. H. WALTER, J.P.
GEORGE WHITE, M.P.

GENERAL SECRETARY AND EDITOR.

E. HOWARTH, F.R.A.S., F.Z.S. (Museum and Mappin Art Gallery, Sheffield).

LOCAL SECRETARY.

FRANK LENEY, Castle Museum, Norwich.

* Members of Executive Committee for 1904.

MUSEUMS ASSOCIATION RULES,

AS AMENDED AND ADOPTED AT THE NORWICH MEETING, 1904.

1.—That this Association be called "THE MUSEUMS ASSOCIATION," and shall consist of representatives of Museums, of other persons interested in Museums, who may be admitted as Associates, and of Honorary Members. The number of Honorary Members shall not exceed fifteen;

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they shall be distinguished either for success in Museum work, or for services to the Association; they shall be nominated by the Council, and elected by the Association.

2.—The object of the Association shall be the promotion of better and more systematic working of Museums. In order to promote a better knowledge of Museums, the Association shall meet in a different town each succeeding year.

3.—That each Museum contributing not less than one guinea a year be a member of the Association, and that other individuals be admitted as Associates on payment of not less than 10s. 6d. annually.

4.—That each Museum be represented by three delegates, each having a vote. Each Associate to have one vote.

5.—That each Museum belonging to the Association, and each Associate receive one copy of the publications of the Association.

6.—That the affairs of the Association be managed by a Council consisting of a President, Vice-Pesidents, one or two Secretaries, or a Secretary and Editor, a Treasurer, and twelve ordinary Members; three to constitute a quorum; all past Presidents to be *ex-officio* Members of Council. The President, Vice-Presidents, and four ordinary Members of Council to retire each year, and to be ineligible for re-election for one year.

7.—The Council to be elected at the Annual General Meeting, and to hold office for one year. The Council shall have power to fill any vacancies that may occur in its ranks between Annual Meetings. At each Annual Meeting the Council shall, as soon as possible, post in a conspicuous place in the Reception Room a list of the names of those persons nominated by it to fill the vacancies in the Council and Officers.

8.—That a General Meeting of the Association be held annually, for the transaction of business, the reading of papers, and the discussion of matters relating to Museums.

9.—The place and time of the Annual Meeting to be determined by the Council.

10.—That an Executive Committee, consisting of the President, Secretaries (or Secretary and Editor), Treasurer, and two other members of the Council, shall each year be appointed by the Council to deal with any matters that may arise between the Annual Meetings; and that the railway fares of members of the Executive Committee attending meetings be paid out of the funds of the Association; the meetings to be called on the responsibility of the President and Secretaries.

11.—All new rules, and all resolutions affecting existing ones, to be submitted to the Annual General Meeting. One calendar month's notice to be given of all resolutions affecting the rules.

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Members.

The Names of Curators who attended the Norwich Conference are printed in italics.

	Museum.	*Curator.*	*Delegates.*
1901	Adelaide (S. Australia).	Prof. E. C. Stirling, M.D.	
1903	Altona. Germany.. ..	Dr. O. Lehmann.	
1893	Australian, Sydney ..	The Librarian.	
1894	Baroda State Museum .	Prof. A. M. Masani, M.A., B.Sc.	
1890	Blackburn	R. Ashton.	
1889	Bolton	W. W. Midgley.. ..	Ald. Brooks, Coun. William Cooper.
1890	Bootle	*C. H. Hunt.*	
1902	Boston Museum of Fine Arts, Mass., U.S.A...	B. Ives Gilman	M. S. Prichard.
1889	Bradford	*Butler Wood*	Ald. J. S. Toothill.
1893	Brighton	John Minto, M.A.	
1899	Bristol	H. Bolton, F.R.S.E.	
1903	Cambridge University Museum of Zoology .	*S. F. Harmer, D.Sc., F.R.S.*	
1898	Canterbury	The Curator.	
1895	Capetown (S. African Museum)	W. L. Sclater, M.A.	
1896	Cardiff	John Ward, F.S.A.	
1903	Carlisle	*Linnæus E. Hope.*	
1892	Chester (Grosvenor M.)	*R. Newstead.*	
1901	Chicago (Field Columbian Museum)	F. J. V. Skiff.	
1904	Christiania (Norsk Folk Museum)	Hans Aall.	
1897	Colombo	Gerard A. Joseph (Sec. and Lib.)	
1903	Crefeld, Germany, (Kaiser Wilhelm M.).	Dr. F. Deneken.	
1902	Dresden (R. Zool. Ant. and Ethn. Museum) .	Dr. A. B. Meyer.	
1891	Dundee	*J. Maclauchlan*	Mrs. Maclauchlan.
1903	Essex Mus. of Nat. Hist.	William Cole.	
1890	Glasgow	*James Paton, F.L.S.*	
1901	Grimsby Nat. Society..	Arthur Smith.	
1903	Halifax (Public Library)	J. Whiteley.	
1903	Hamburg, Kunsthalle .	The Director.	
1890	Hanley	F. Staley.	
1890	Hereford	J. Cockcroft.	
1901	Hull	*T. Sheppard, F.G.S.*	

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	Museum.	*Curator.*	*Delegates.*
1904	Keighley, Yorks.	*S. L. Mosley.*	
1903	Leiden (Mus. of Nat. Hist.)	Dr. Verster van Wulverhorst.	
1890	Liverpool	*H. O. Forbes, LL.D.*	
1893	London, Parkes Mus. of Sanitary Institute .	W. H. Knight.	
1893	London, Pharmaceutical Society	E. M. Holmes, F.L.S.	
1903	Lund (Kulturhistoriske Museum)	G. Johanson Karlin.	
1890	Maidstone	J. H. Allchin.	
1890	Manchester (Owen's College)	*W. E. Hoyle, M.A., D.Sc.*	
1890	Manchester (Queen's Park	C. G. Virgo.	
1893	Middlesborough ..		
1903	Nancy(Musee d'Histoire Naturelle)	Dr. E. Hecht.	
1895	Newcastle-on-Tyne (Hancock Museum)	*E. L Gill, M.Sc.*	
1903	Newport	J. C. Brook.	
1890	Northampton	*T. J. George.*	
1900	Norwich..	*James Reeve, F.G.S.* ..	F. Leney.
1890	Nottingham	J. W. Carr, M.A.	
1895	Perth	*A. M. Rodger.*	
1897	Perth (West Australia)	B. H. Woodward.	
1897	Pittsburgh (Carnegie Mus., Schenley Park)	W. J. Holland, LL.D.	
1902	Plymouth Museum and Art Gallery	*E. E. Lowe, F.L.S.*	
1901	Preston (Harris Mus.)	W. B. Barton.	
1903	Rochdale Art Gallery and Museum.. ..	F. Williamson.	
1890	Saffron Walden ..	G. N. Maynard.	
1890	Salford	B. H. Mullen, M.A.	
1893	Salt Lake City, Utah (Deseret Museum) ..	Dr. J. E. Talmage, F.R.S.E.	
1889	Sheffield (Public Mus.)	*E. Howarth, F.R.A.S., F.Z.S.*	Ald. W. H. Brittain J.P., F.R.G.S.; R. Holmshaw.
1890	Sheffield (Ruskin Mus.)	*Gill Parker.*	
1899	St. Helen's (Gamble Institution)	*A. Lancaster.*	
1890	Stockport		
1890	Sunderland	*J. M. E. Bowley.*	

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	Museum.	*Curator.*	*Delegates.*
1903	Sydney, Australia, Technological Museum ..	*R. T. Baker, F.L.S.*	
1902	Torquay Nat. History Society	Alex. Somervaile.	
1903	Trondhjem (Kunstindustri Museum)	Dr. Jens Thiis	.. H. L. Brækstad.
1890	Warrington	*C. Madeley.*	
1902	Washington (Smithsonian Institution) ..	S. P. Langley.	
1896	Winchester College (Nat. History Society)	C. Griffith.	
1890	Worcester	*W. H. Edwards.*	
1904	Yarmouth, Gt.	*William Carter*	.. E. V. Sterry.
1890	York	*H. M. Platnauer, B.Sc.*	

ASSOCIATES.

The names of those present at the Norwich Conference are printed in italics.

1904 Aflalo, F. G., 14, Wentover Villas, Bournemouth.
1901 Allen, George M., Society of Nat. History, 134, Berkeley Street, Boston, Massachusetts.
1893 Anderson, Prof. W C. F., Hermit's Hill, Burghfield, Mortimer, R.S.O.
1902 Baker, Frank C., Academy of Sciences, Chicago, U.S.A.
1898 Balfour, Henry, M.A., Pitt-Rivers Museum, Oxford.
1902 Barraclough, William, Rothsay Villa, Victoria Street, Barnsley.
1890 *Bather, F. A., M.A., D.Sc.*, British Museum (Nat. Hist.), London.
1903 Bather, Mrs. F. A., "Fabo," Marryat Road, Wimbledon, London, S.W.
1901 Benham, W. B., D.Sc., M.A., Otago University Museum, Dunedin, N.Z.
1903 Bolton, Herbert, Museum, Bristol.
1903 Boston, U.S.A., Museum of Fine Arts.
1895 Brunchorst, Dr. J., Bergens Museum, Bergen.
1900 Buddicom, Robt. A., B.A., F.G.S., Shrewsbury Museum, Tickierton Court, Church Stretton, Shropshire.
1904 *Brækstad, H. L.*, 33, Hailsham Avenue, Streatham Hill, London, S.W.
1900 Bullen, Rev. R. Ashington, B.A., F.L.S., Pyrford Vicarage, Woking, Surrey.
1899 Carpenter, Geo. H., Museum of Science and Art, Dublin.
1893 Cheeseman, T. F., Auckland Museum, N.Z.
1904 *Colman, Russell J.*, Bracondale Woods, Norwich.

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1897 Crake, William V., B.A., Museum, Hastings.
1903 Crowther, H., Philosophical and Literary Society, Leeds.
1898 Dawes, G. H., 254, St. Philip's Road, Sheffield.
1904 *Dedekam, Hans*, Kunstindustri Museum, Christiania.
1893 Denny, Prof. A., F.L.S., University College, Sheffield.
1901 Dixon, R. M., B.A., Victoria and Albert Museum, Bombay, India.
1892 Donner, E., Oak Mount, Fallowfield, Manchester.
1892 Donner, Mrs. E., Oak Mount, Fallowfield, Manchester.
1900 Dorsey, Dr. G. A., Department of Anthropology, Field Columbian Museum, Chicago.
1903 Draper, Miriam S., Children's Museum of the Brooklyn Institute of Arts and Sciences, 185, Brooklyn Avenue, New York.
1901 Drew, S. H. F.L.S., Public Museum, Wanganui, N.Z.
1901 Ferguson, H. S., F.L.S., Government Museum and Public Gardens, Trivandrum, Travancore, India.
1901 Ford, James, Radcliffe Library, Oxford.
1901 Franklin, W. E., 42, Mosley Street, Newcastle on Tyne.
1904 Flower, V. A., Glencaird, Singapore.
1903 Frauberger, Herr, Kunstgewirbe, Museum, Dusseldorf.
1904 *Garstang, Walter, M.A.*, Marine Laboratory, Lowestoft.
1901 Giglioli, Prof. Dr. Henry H., R. Museo Zoologico, 18, Via Romana, Florence.
1902 Gilman, B. I., Museum of Fine Arts, Boston, U.S.A.
1902 Goeldi, Prof. Dr. Emil, Director, Museo, Para, Arazil.
1898 Goldney, F. Bennett, Goodnestone Park, Dover.
1901 Goodchild, J. G., Museum of Science and Art, Edinburgh.
1898 Gould, I. Chalkley, Traps Hill House, Loughton, Essex.
1892 Greening L., Grappenhall, nr. Warrington.
1904 *Gurney, Eustace*, Sprowston Hall, Norwich.
1904 *Haddon, Alfred C., D.Sc., F.R.S.*, Inisfail, Cambridge.
1897 *Hall, Miss K. M.*, Curator, Stepney Museum, London.
1904 *Harmer, Mrs. S. F.*, Cambridge.
1904 *Harmer, F. W.*, Cringleford, Norwich.
1902 Hazelius, Gunnar, Northern Museum, Skansen, Stockholm.
1895 Henshaw, Samuel, Museum of Comp. Zoology, Cambridge, Mass.
1897 Hodgson, T. V., c/o E. Sexton, Esq., 15, Collings Park, Plymouth.
1903 Holmes, Mrs. E. M., 17, Bloomsbury Square, London, W.C.
1901 Hovey, Edmund Otis, Ph.D., F.G.S.A., Geological Department, American Museum of Natural History, New York, U.S.A.
1903 Hoyle, Mrs. W. E., Manchester.
1890 Hughes, Professor T. McKenny, Woodwardian Museum, Cambridge
1903 Hugel, Baron Anatole von, Museum of Archæology, Cambridge.
1901 Hulme, Thomas, Hon. Curator, Wedgewood Institute, Burslem.
1897 Hutchinson, Jonathan, 15, Cavendish Square, London, W.
1903 Hutchinson, Miss S. A., Librarian, Brooklyn Institute of Arts and Sciences, Brooklyn, U.S.A.
1893 Hutton, Capt. F. W., Canterbury Museum, Christchurch, N.Z.

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1903 Ihering, Dr. F. von, Director de Museo Paulesto, Sao Paulo, Brazil
1900 Irving, John, 23, Bennett Park, Blackheath, S.E.
1895 Jackson, Dr. R. F., Geological Dept., Harvard University, Cambridge, Mass., U.S.A.
1903 Koetschau, Dr. Karl, Royal Historical Museum, Dresden.
1903 Lea, Henry, 17, Montagu Street, Worthing.
1901 Levander, Dr. K. M., Helsingfors, Finland.
1893 Longfield, T. H., F.S.A., Science and Art Museum, Dublin.
1895 Lucas, F. A., Museum of the Brooklyn Institute, Eastern Parkway, Brooklyn, N.Y.
1902 Maitland, A Gibb, F.G.S., Government Geologist, W. Australia Museum, Perth, W. Australia.
1894 *Martin, R. F.*, 15, Muswell Avenue, Muswell Hill, London, N.
1903 *Martin, Mrs. R. F.*, 15, Muswell Avenue, Muswell Hill, London, N.
1902 Martin, N. H., Ravenswood, Low Fell, Gateshead.
1898 Mason, Thomas, Free Library, St. Martin's, W.C.
1901 Millar, J., Dep. Minister, Education Dept., Toronto, Canada.
1899 Monks, F. W., Stonecroft, Appleton, Cheshire.
1900 *Morgan, John*, 12, Moreton Road, South Croydon.
1902 Muff, Mrs. Henry, The Red House, Bexley Heath, Kent.
1903 Murray, James, Glenburnie Park, Aberdeen.
1903 Murray, Mrs. J., Glenburnie Park, Aberdeen.
1897 Newton, E. T., F.R.S., Geological Survey, 28, Jermyn Street, W.
1898 Parkin, William, 10. The Mount, Glossop Road, Sheffield.
1902 Pawson, Thomas, 16, Chester Street, Horton Lane, Bradford.
1901 Penrose, Geo., Museum, Truro.
1897 Petrie, Prof. W. Flinders, M.A., University College, Gower Street, London, W.
1890 Phipson, Miss Emma, Park Villa, Bell Street, Reigate.
1901 Plunkett, Count, Kilternan Abbey, Co. Dublin.
1902 Priestley, W. E. B., 65, Vicar Lane, Bradford.
1904 Quick, Richard, Museum Lodge, Forest Hill, London, S.E.
1900 *Reeve, James, F.G.S.*, Castle Museum, Norwich.
1890 Rudler, F. W., C.I.S.O., F.G.S., 18, St. George's Road, Kilburn, London, N.W.
1897 Sclater, Dr. P. L., Ph.D., F.R.S., Oldham Priory, Winchfield.
1901 Skiff, F. J. V., Field Columbian Museum, Chicago, U.S.A.
1896 Smith, Harlan I., American Museum of Natural History, Central Park, New York.
1901 Smith, G. Jackson, Hazelwood, Ranmoor, Sheffield.
1902 Smith, Geo. H., Cortland Science Club, Cortland, N.Y.
1899 Sorby, H. C., LL.D., F.R.S., Broomfield, Sheffield.
1904 *Southwell, Thomas, F.Z.S.*, 10, The Crescent, Norwich.
1898 Stokes, John, M.D., 82, Ecclesall Road, Sheffield.
1903 Stone, Herbert, F.L.S., Bracebridge Street, Birmingham.
1902 Swanton, E. W., Educational Museum, Haslemere, Surrey.
1903 Thompson, S. E., Free Library, Swansea.

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1904 Tillett, W. S., "Montrose," Catton, Norwich.
1896 Trail, Prof., University Library, Aberdeen.
1901 Traquair, Dr. R. H., Museum of Science and Art Edinburgh.
1901 Vallence, D. J., Museum of Science and Art, Edinburgh.
1899 Veitch, W. Y., F.G.S., Museum, Middlesborough.
1901 Vis, C. W. de, Director, Queensland Museum, Brisbane.
1903 Walker, Henry. 37, Briggate, Leeds.
1903 Ward, Henry L., Public Museum, Milwaukee, Wisconsin.
1900 Webster, W. D., Home Court, 24, Palace Road, Streatham Hill, London.
1901 Welch, C., Guildhall Library, London, E.C.
1897 White, Thomas, 57, Highbury Hill, London, N.
1901 Woodward, B. H., Museum and Art Gallery, Perth, W. Australia.
1897 *Woodward, Henry, L.L.D., F.R.S.*, 129, Beaufort Street, Chelsea, London, S.W.
Woodward, Mrs., 129, Beaufort Street, Chelsea, London, S.W.
1895 *Woolnough, Frank*, Museum, Ipswich.
1902 Wray, L., C.I.S.O., Perak Museum, Taiping, Perak, Straits Settlement.
1902 Wright, A. G., Curator, Corporation Museum, Colchester.
1901 Wright, Henry, Secretary of Museum, Port Elizabeth, S. Africa.
1892 Yates, Geo. C., F.S.A., Hon. Sec., Lanc. and Cheshire Antiquarian Society, Holmfield, Westbourne Park, Urmston, near Manchester.

HONORARY MEMBERS.

1902 Sir E. Maunde Thompson, K.C.B., D.C.L., LL.D., Principal Librarian, British Museum, London.
1902 Sir William de W. Abney, K.C.B., D.C.L., F.R.S., Victoria and Albert Museum, London.
1902 Sir Thomas D. Gibson-Carmichael, Bart., Castlecraig, Dolphinton, N.B.
1902 Dr. A. B. Meyer, Museum, Dresden.
1902 S. P. Langley, Smithsonian Institution, Washington, U.S.A
1903 F. Grant Ogilvie, Board of Education, S. Kensington, London.
1903 Sir William Turner, K.C.B., 6, Eton Terrace, Edinburgh.

W. W. Watts, F.S.A., attended as representative of the Board of Education, London.

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MUSEUMS ASSOCIATION.

INCOME AND EXPENDITURE FOR THE YEAR ENDING JUNE 30TH, 1904.

RECEIPTS.

	£	s.	d.
Balance from previous year	171	2	10
Members' Subscriptions, 1901, £2 2s.; 1902, £7 7s. ..	9	9	0
,, ,, 1903	77	10	3
Associates' Subscriptions, 1901, 10/6; 1902, £4 4s. ..	4	14	6
,, ,, 1903	45	11	11
Advertisements	14	7	4
Sale of Reports	4	10	0
,, Journals	29	19	3
,, Reprints	2	1	3
,, Blocks		14	0
Bank Interest	2	15	7
	£362	15	11
Balance brought forward	151	0	4
Members' Subscriptions, 1904	14	13	0
Associates' ,, 1904, £8 8s.; 1905, 10/6	8	18	6
Cash in Bank	£174	11	10

EXPENDITURE.

	£	s.	d.
Printing and Stationery	5	13	2
Fares of Executive Committee	5	2	11
Expenses of Aberdeen Meeting	10	3	2
,, Delegates	8	12	6
Reporter's Fee for Notes of Discussions	3	3	0
Lantern Illustrations to Papers	2	12	6
Translating and typing Paper	2	3	0
Carriage of Books, etc.	2	15	3
Shelves for Books	0	15	3
Hire of Room for Books	3	15	0
E. Howarth—Assistance	22	0	0
,, Postage and Disbursements	7	5	4½
,, Expenses, Norwich	2	14	6
Directory, Postages and Stationery	3	13	6
Printing Journal	115	0	11
Binding ,, ...	2	12	6
Postage of Journal	13	7	6½
Banker's Commission	0	5	6
	211	15	7
Balance	151	0	4
	£362	15	11

Audited, found correct, July 13th, 1904

ALDERMAN BROOKS,
ALFRED LANCASTER, } Auditors.

W. H. BRITTAIN, Treasurer.

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A Septuagenarian's Joy on the Norfolk Broads.

DEDICATED TO HIS NORWICH FRIENDS.

BY JOHN MORGAN.

On board of the "Queen of the Broads,"
'Neath a cloudless Norfolk sky,
Away from the world and its frauds,
With fair maids of Norwich, sailed I.

A stranger was I—but nay—none
Should be stranger, 'mid hearts that are true:
Chords perfect that vibrate in one,
Must echo the circle all through.

We sped on, past meadow and mill,
And roused the wild fowl from her home,
And river we found all so still,
We left with its margins in foam.

Oh, sweet was the breath that was blown
O'er the wind-shaken reeds from the hay;
Bright the gleam of white sail that was thrown
On waters of Wroxham's broad Bay.

We talked of the Earth and her flowers,
Of corals and gems that she bears;
Of the Mind and its marvellous powers,
Of Life and its duties and cares.

Of far-away lands and their story
Of men and of women we'd known;
How better than greed or than glory
Was virtue in cot or on throne.

How perennial Humanity's life,
That age after age bears its flower;
How the East joins to-day in the strife
With the West, for progress and power.

What Hopes in the future were hid.
Would Science and Love but combine,
Bidding Man, as the prophet once did,
"Thy light hath now come! Rise and hine."

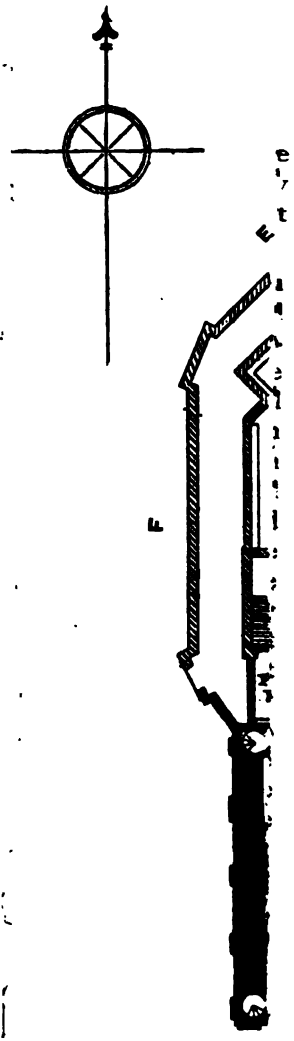
What wonder the oft-bending river
Seemed short, in its long-winding way,
Too soon that long shadows should shiver,
On waters around us that lay.

Oh! day of the Broad and the breeze,
Of River with ripple and reed,
Man with Nature conspiring to please,
Bathed life in sunshine indeed.

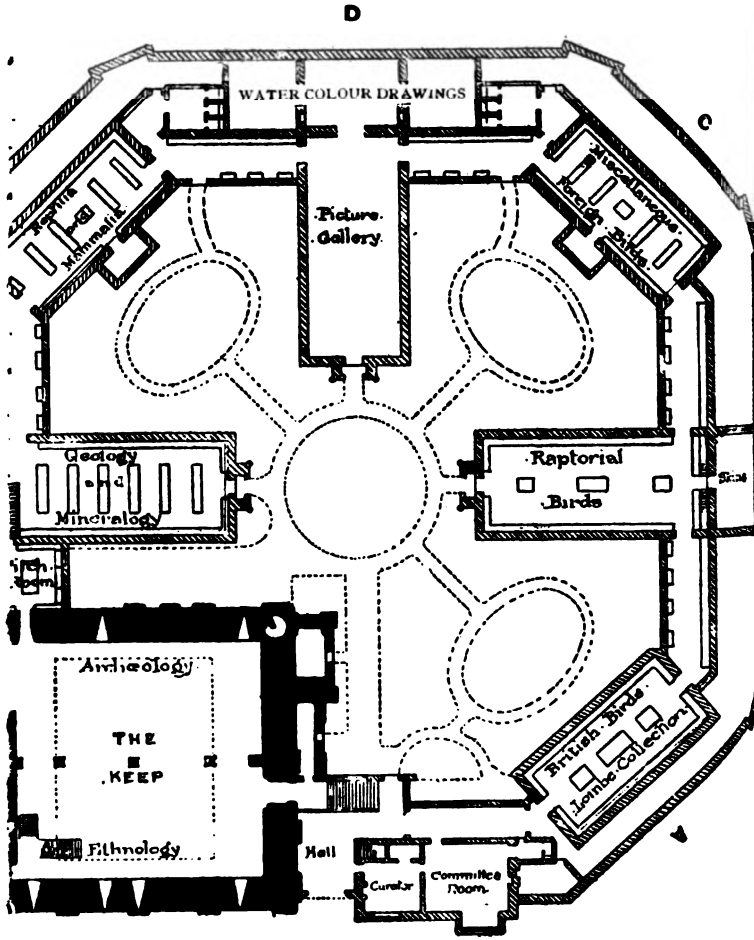
Looked common, that old Yarmouth Quay,
Where we parted dear friends of that day,
But vision all radiant to me
In Memory's shrine it will stay.

Enjoyment so real, so pure,
Nor aged nor young may forget,
And the day on the Broads and the Bure
As a gem in brilliants is set.

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NORWICH CASTLE MUSEUM.

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Norwich Castle Museum:

THE ARRANGEMENT OF THE COLLECTIONS.

By JAMES REEVE, F.G.S., Curator.

[Read at the Norwich Conference, 1904.]

AS I am to have the pleasure of showing you round the museum this afternoon, it occurred to me that a few general remarks on the collections and the arrangement might perhaps be appreciated.

If you refer to the plan which has been distributed, you will observe that the museum buildings are of hexagonal form, that is to say, the main rooms are connected by communicating corridors, so that the visitor starting at the entrance hall commences with the British Bird Room and finishes in the Norman Keep. Upon looking at such a plan of buildings, the thought will perhaps occur that here is an ideal chance of arranging a museum (in which natural history plays such an important part) strictly in zoological sequence; but in this case it was not practicable, as the scheme was at first to have used only a portion of these buildings for the museum – which, by the way, were originally prison buildings. As the scheme matured, it was found that all the blocks could be used with advantage, but the result was that some of the various buildings had been selected for departments to which they were specially suitable: for instance, the Raptorial Bird Room had been selected by the late Mr. Gurney, and another centre block was chosen for the art gallery, which was not anticipated or encouraged by some at the time the museum scheme was first mooted. When these two rooms were settled upon by those specially interested in these sections, there were, needless to say, conflicting ideas as to how the remaining rooms should be apportioned. However, the present arrangement was decided upon, and if you will bear with me for a few minutes, I will endeavour to explain as briefly as possible an arrangement which I think has proved very satisfactory.

There are six large rooms and six corridors, a small room known as the Fitch Room, and the keep. Each of the main

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rooms being lighted from the top—such as is this room—the corridors are lighted by windows in the walls on one side only.

Now as to the arrangement of the collections. As previously mentioned, the first large room is devoted to British birds, and as Norfolk is essentially a bird county, it is not surprising that we have a remarkably rich collection—several specimens being unique. The right-hand side of the room is given up to a series of old-fashioned cases which have been fitted together, containing a collection of birds, representative of British species, formed early in the last century by Mr. Edward Lombe, of Melton, near Norwich. Although not of scientific importance now, it was undoubtedly at the time it was formed one of the finest private collections in this country. The specimens appear to have been preserved by Leadbeater, and will be of additional interest to many of you on account of the quaint system of grouping: for example, in one case you will find the kingfisher placed with the waders! The general collection of British birds is arranged in the wall cases on the opposite side of the room in accordance with the scheme of classification adopted by the British Ornithologists' Union, perhaps more generally known as the "Ibis" list. The centre of the room has been utilised for cases containing groups of birds, such as an exceedingly attractive case of Norfolk-bred specimens of the great bustard, admirably remounted by Pickhardt.

The next building and corridors contain the famous Gurney collection of birds of prey. This collection was commenced by the late John Henry Gurney in 1853, and now comprises upwards of 2,870 mounted specimens and 1,895 unmounted skins. These birds are arranged according to a scheme of classification drawn up by Mr. Gurney, which, commencing with the Serpentariidæ—the secretary bird for example continues through the long series of Accipitres, or diurnal birds of prey, up to the right-hand side of the gallery where the owls or nocturnal birds will be found. In addition to the exhibited specimens there are a large number of skins arranged in the same manner, or order, in cabinets in an adjoining room—the appointments of which I shall be happy to explain later on.

The next building—the third on the plan—contains the general collection of birds; more often I find I call this the

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Miscellaneous Bird Room, for as the specimens have been obtained more or less by chance it necessarily follows that the collection is somewhat unequal. However, the museum has fortunately interested several well-known collectors, with the result that we have many remarkable birds—for instance not only is there a "great auk" in the British collection, but there is in this general collection a specimen of the extinct Philip Island parrot (*Nestor productus*) of which I believe only eleven specimens are known. The classification followed is that of Dr. Mivart's "Elements of Ornithology," and the nomenclature that of the British Museum catalogue of birds.

We next reach this room, the picture gallery, which is shut off from the museum by means of swing-doors. For the moment I will leave this department and proceed with the remainder of the Natural History collections. The corridor leading to the next block contains the fishes, of which not much can be said except that they are nearly all of them local. They are named according to Yarrell's "British Fishes." The large room beyond contains the reptiles, the British mammals and the general collection of mammalia. In the centre of the room are table cases in which are arranged, according to Dr. S. P. Woodward's "Manual of the Mollusca," the foreign shells, and here I might mention that on the window side of the corridors are arranged the nests and eggs of British and foreign birds, the British mollusca according to Gwyn Jeffrey's "British Conchology," and other series representative of terrestrial and aquatic forms of invertebrates which follow on as far as possible in natural sequence until we reach the corridor in which are exhibited the crustacea, corals and sponges. In the wall cases on the right is the osteological collection and the adjoining room, the last of the old prison buildings, is given up to geology and mineralogy. The skeletons of animals in the corridor are here followed by the remains of Pleistocene and Forest Bed mammalia arranged in geological and zoological order, with the exception that the elephant remains occupy the whole of the wall cases on one side of the room. The general collection of fossils is arranged stratigraphically in the cases on the gallery, and here will be found a fine series of the fauna of the local crag beds and chalk deposits. The collection is rich in figured and described specimens by Owen, Falconer, Darwin, Searles

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Wood and others. The small but handsomely appointed room between this one and the keep is devoted to a collection of local antiquities formed by the late Robert Fitch of this city.

In the fine old Norman Keep are the archæological and ethnographical collections, but the keep and its contents will best explain themselves when you examine them this afternoon

Before concluding my somewhat cursory survey of the museum, I wish to revert to the art gallery, and remind you that it is quite a new addition, as prior to the corporation taking it over the museum had but very few pictures. As most of you are doubtless aware, Norwich has produced some famous painters, and here in this room we have, thanks to the generosity of the late Mr. J. J. Colman and a few other Norwich citizens, some very fine examples of their works. To those of you who are interested, I shall be happy to give further information about the pictures and the men who made the "Norwich School."

In this brief summary I have of necessity not touched upon several of the sections, such as botany and entomology; but each have their separate position allotted them; that is to say, they are all readily available to students and the general public.

With respect to that much debated subject, the labelling of specimens in museums, much still remains to be done; but I think I may say now that the collections are more or less named and finally placed, the opportunity will be given for extending the series of instructive maps, diagrams, and explanatory labels.

An important adjunct to a museum is an efficient "Guide-book," and the committee took steps to provide one very shortly after the removal to the castle, in fact before the arrangement of the collections was quite completed; it has been found very useful, and has run through three editions since 1896. The author, Mr. Thomas Southwell, adopting Sir William Flower's dictum that such a work should convey fuller information than can be supplied by labels, and should be such "as can be taken away for study during the intervals of visits to the museum," has not confined himself to an enumeration of the specimens actually seen in the cases, but

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rather used them as illustrations of a general review of the class to which they belong. In acknowledging the receipt of a copy of the book, Sir William Flower remarked that "it is a guide not only to the visitors, but also to those who have the management of the museum, who have only to work it up to the level of your book in all departments."

The library, which has become such an important factor in museum work, though not very extensive, is fairly replete with works of reference, and, in addition, contains some valuable books, such as Gould's "Birds of Australia," the British Museum publications, aud the reports of the Smithsonian Institution.

Such in brief outline, is the museum in which you are now assembled, aud to which I hope to introduce you after lunch.

DISCUSSION.

Dr. WOODWARD said he would like to bear his testimony to the splendid work which Mr. Reeve had done in the removal of the collection from the old museum, which he well remembered from his earliest childhood, to the present commodious building, which had been designed for its accommodation. He did not think any more fortunate circumstance could have happened than the combination which brought about the acquisition of so grand a site for the purposes of a natural history aud archæological and artistic collection. He would not speak of the splendid art collection. He left that to more competent authorities. He would only say, with regard to the natural history collections, that Mr. Reeve might feel justly proud of the position which his museum held among the provincial museums of the country, as containing not only a splendid exhibition of ornithological work, especially in regard to raptorial birds—John Henry Gurney's fine collection, for example,—but also a fine general collection. As a local museum, it stood in a very good position indeed. In the geological series, there was perhaps what was not perhaps sufficiently well known, and that was the forest bed series collected by Mr. John Gunn. It occupied an important position in the museum, and it was one which would never be brought together again, because of the destruction of the relics of such deposits upon the coast, a process which was always going on. The collection, both of birds and of geological specimens, was of the highest interest, because it contained a very valuable series of types, to which the president had alluded in his address. He would like to record

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the thanks of scientific men to Mr. Reeve and his colleague, Mr. Leney, for having taken care to put these types on record. An effort was made some years ago, in connection with the British Association, for the recording of types, and a great number of the museums of the country responded enthusiastically to the request. There were some still wanting; but Norwich had done its share. In the matter of maps and labels and guide-books, this Castle Museum also occupied a deservedly prominent place. The Sunday opening which was observed there was a thing they all ought to be grateful for. He, as an old museum officer, regarded it as one of the bright spots in connection with museum work, pleasantly marking the close of the last century and the beginning of this. Large numbers of persons had now the opportunity of visiting the national collections and the provincial museums on Sunday afternoons, and so improving their minds, an opportunity which did not occur to many of them during the week-days. He was sure that after the members had visited the galleries, as they were to do in the afternoon, they would feel the full force of what he had said with regard to the splendid accommodation which the building affords and the admirable way in which the collections are exposed.

Mr. HOWARTH said that when he came to Norwich a few years ago and went over the museum it at once occurred to him that it would be a delightful place for the Association to meet in. He mentioned this idea to Dr. Woodward, who readily agreed with it. He did not think any of the members could possibly regret their visit to Norwich. One thing which had particularly struck him in connection with this present meeting was that when he asked the members if they had ever been in Norwich, they nearly all said "No." He was very much surprised to learn that so few members of the Association had ever visited this old city; and he was sure they all felt deeply indebted to the local committee for giving them the opportunity of seeing the Castle Museum.

The PRESIDENT said it must usually be the case that the curator was the person who was best qualified to explain the objects in a museum. But in this particular instance that state of things was emphasised. Mr. Reeve had had personal superintendence of the removal of the entire collection within recent years; and he had thrown the whole of his energies into the task. He would not be surprised to hear that he had arranged every picture and every specimen with his own hand; and he was intimate with the collection, therefore, as he could never have been if he had merely succeeded to the work of previous curators.

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Museum Publications.

A GUIDE TO THE FOSSIL MAMMALS AND BIRDS IN THE DEPARTMENT OF GEOLOGY AND PALÆONTOLOGY IN THE BRITISH MUSEUM (Natural History), Cromwell Road, London, S.W; 8vo., xvi, 100 pp., vi plates, 88 text fig.; eighth edition. London, printed by order of the Trustees, 1904.

The last edition of the Guide to Fossil Mammals and Birds was published eight years ago. The present edition has been re-written by the Keeper of the Department, Dr. A. Smith Woodward. It opens with an introduction briefly explaining the nature of fossils and their relation to the sciences of geology and palæontology. The body of the Guide deals with the mammals and birds in a descending zoological order. It is written in a clear, though necessarily concentrated, style. It does not enter so much into the zoological details, which are thought more appropriate for a Guide to the Zoological Department, but lays special stress on such features as are confined to fossil representatives of the classes under consideration, and brings out those facts of geographical and stratigraphical distribution which have a bearing on bygone arrangements of land and sea.

Like recent guides issued by the Natural History Museum, the present one not only has a large number of illustrations in the text, but also five full-page plates reproduced from photographs by the half-tone process. The first two of these represent a marvellous block of Lower Pliocene marl from Pikermi, Greece, crowded with remains of mammals and a few bones of birds. This is one of the objects collected by Dr. Woodward himself, on his recent visit to that classic locality. The next plate shows a fine piece of the skin of the extinct ground-sloth of Patagonia (*Grypotherium listai*). Another novelty is a geological time-scale, in which the very necessary distinction is drawn between the names applied to periods of time such as Jurassic and Toarcian, and the names of the rocks deposited during those periods, such as Oxford Clay, Inferior Oolite, and Bridport Sands. Examples of both British and European rocks are given in the tables, especially of those containing mammalian remains.

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While this guide naturally bears primary reference to the objects exhibited in the galleries of the museum, it will doubtless be found useful by curators all over the world; and they may be recommended to buy it, without delay, at its wonderfully low price of sixpence.

ANNALS OF THE SOUTH AFRICAN MUSEUM.—We have received three further parts of Volume IV., containing "Descriptions of the palæontological material collected by the members of the Geological Survey of Cape Colony." Part IV. is a description of the Trilobites of the Bokkeveld beds by Mr. Philip Lake. The account is chiefly based upon specimens collected by the Geological Survey; in working up the material, however, Mr. Lake has examined the specimens in the British Museum and in the Museum of the Geological Society of London, in one or other of which are preserved all the type-specimens of the species originally described by Salter in 1856, with one exception. Mr. Lake distinguishes thirteen determinable species, of which eight are described by him as new. The result of his examination confirms the view that the Bokkeveld beds are of Lower Devonian age, while the trilobite fauna appears to be allied to that known from Brazil and Bolivia. The most remarkable of the specimens are the remains of a gigantic *Homalonotus* from Uitkomst, which must have had a complete length of about twenty inches.

The Mollusca of the Bokkeveld beds are dealt with by Mr. F. R. C. Reed in Part VI. He comes to the same conclusion as regards the age of the beds and the affinities of the fauna, but suggests that they may contain two horizons. The number of species identified by Mr. Reed is thirty-two, of which eight are new. Mr. Reed places various so-called pteropods, such as *Tentaculites*, *Hyolithes*, and *Conularia*, under gastropods. Recent pteropods, of course, are known to be descendants of gastropods; but is it quite certain that the palæozoic forms are of the same nature?

Foraminifera and Ostracoda from the Cretaceous of East Pondoland are described by Mr. F. Chapman in Part V. He infers from the general facies of this fauna that the rock in

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which it occurs is intermediate between the Lower and Upper Cretaceous series, and that the affinities of the fauna are European.

HULL.—From Hull we have received the Guide to the Municipal Museum and the Quarterly Record of Additions, No. VIII. (Publication No. 19). The Guide is an excellent little handbook of 35 pages, fully indexed, and illustrated by three plates. The first of these, a plan of the ground floor, shewing every case, each with a mark or number referred to on the opposite page. The type is very clear, and the arrangement of the pamphlet into sections, sub-divided according to cases, makes the classification of the specimens easy to follow. Special stress is rightly laid upon local antiquities, and upon objects which have not yet reached the dignity of full-blown antiquities, but are on the road to attaining that rank. Too often, insufficient attention is paid to humble household articles which have only lately become obsolete. Relics of the Hull whaling trade are kept together, and form an interesting feature of the museum. The production of this admirable handbook for one penny a copy shews that the Hull Museum authorities are sincerely desirous of making the institution useful to the public. The recent additions to the museum include Roman remains from Brough and Ferriby, some pottery obtained by dredging, and a series of remains from the "Bridlington Crag." The "Record" contains four prize essays written, by children to describe visits to the museum. These essays shew clearly that the young visitors have observed with care and interest.

SYDNEY.—The Report of the Trustees of the Australian Museum for 1902 is brief and business-like. Among other items of information, we note that the attendance for the year is over 19,000 less than that of the previous year. But 1901 seems to have been a record year in this respect, and 1902 should perhaps be compared with 1900, on which it shews an increase of over 30,000. We observe that the trustees have to repeat a statement made in their report on the previous year, viz., that "the ordinary income available for the general purposes of the institution has remained practically at the same figure as in former years, an amount far from sufficient

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to enable the trustees to keep the Australian Museum in a state of efficiency." It is sincerely to be hoped that there will be no need for the further repetition of this statement. The museum staff has shewn no lack of activity, and the collections have been enriched by over 12,000 specimens, and the library by over 400 volumes. One part of the Special Catalogue, three of the "Records," and two of the "Memoirs" have been published during the year. Of the latter, Part III. of Mr. Thomas Whitelegge's report on the Isopoda obtained by H.M.C.S. "Thetis" calls for present notice. It records the examination of six species of *Arcturus*, of which five (*A. simplicissimus*, *A. dentatus*, *A. alcicornis*, *A. nodosus*, and *A. serrulatus*) are new species, while the sixth (*A. oculatus*, Beddard) is new to the fauna of New South Wales. It is interesting to note that Mr. Whitelegge found the specimens left in the original formalin solution had seriously deteriorated, while those that had been removed from formalin to spirits immediately after being preserved, were in good condition.

STRATFORD.—Museum Handbook No. 5 of the Essex Field Club is designed to illustrate the collection of prehistoric objects in the Essex Museum of Natural History (the Passmore Edwards Museum). It gives a sketch of the Palæolithic, Neolithic, Bronze, and Early Iron periods. The information given is in clear and simple language, and it is rendered still more intelligible by an excellent series of illustrations. Plans are given of two camps in Epping Forest—Loughton and Ambresbury Banks,—also of the supposed lake dwelling at Skitt's Hill, Braintree. There is a very good description of the mysterious "Dene-holes," and a curious cut from Holland's "Britannia" (1610) is re-produced, portraying two of these venerable puzzles. Mr. Reader has certainly succeeded in producing a very interesting and comprehensive little guide-book.

TRIVANDRUM.—The Report of the Director of the Museum and Public Gardens for 1902-1903 (M.E. 1078) is a pleasing document. The additions to the collections are very numerous, especially in the department of birds, and the library has received a large number of accessions. The director has found it necessary to ask for the museum to be closed during

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one day in the week for cleaning, and his request has been granted. It might be questioned whether the closing of sections of the museum would not be a better plan. A day's closing might prove a great disappointment to visitors whose time was limited. The number of visitors during the year reached the high total of 216,599. Three expeditions were made during the year for the purpose of obtaining birds, and they were completely successful. Among the mammals obtained are two interesting Cetaceans; one of them, *Sotalia fergusoni*, Lyd., is new to science. The mammalian collection is rapidly approaching completion as a local series; it now contains mounted specimens of all the mammals of Travancore, with very few exceptions. A Leathery Turtle of 6 ft. 6 in. by 2 ft. 7 in. has been added to the collection of Reptiles. The gardens seem to be in a very flourishing condition, but the palms have suffered a good deal from the attacks of the rhinoceros beetle. Experiments in pine-apple growing have proved quite successful. The report contains interesting notes on the breeding of the cassowaries in the gardens. Two eggs out of seven were hatched, the incubation being mainly effected by the male bird. It is curious to read that the male took entire charge of them, and that the female exhibited such active hostility to her offspring that she was removed to another run. The feeding and sloughing of the larger reptiles is carefully recorded. The only part of the report that is not pleasant reading is the sentence in which Mr. Ferguson refers to his approaching retirement. In a short paragraph he summarizes his fifteen years' work, and it is a record of successful activity of which he may justly be proud. It means not only the creation of a new museum, but what is often more difficult to effect, the removal of an old and useless one. The results of the work are condensed into a few lines, but it is clear that a vast amount of careful thought and patient labour have been needed to bring about what is so briefly and so modestly recorded

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General Notes.

AT HOME.

APPOINTMENT.—Mr. George C. Crick, F.G.S., of the Geological Department of the British Museum, has been promoted to the rank of first-class Assistant.

MUSEUM OF PRACTICAL GEOLOGY, JERMYN STREET.—This autumn, for the first time, the museum will not be closed for a month, but will remain open to students and visitors daily.

BRITISH MUSEUM (NATURAL HISTORY).—For the conversazione given by the University of London during the visit to England of the International Association of Academies, there was gathered together, chiefly through the exertions of Professor F. W. Oliver, a remarkably interesting and well-arranged exhibit of seed-bearing plants from the coal measures. To enrich the exhibit, valuable specimens were lent by several of the other re-searchers on the subject, including Dr. D. H. Scott, Mr. R. Kidston, Mr. Newell Arber, and Miss M. Benson. Since it was thought a pity that so valuable a collection should be dispersed without allowing a larger public to have the opportunity of examining it, the specimens were, with the kind permission of their owners, transferred to the Natural History Museum, where the series, supplemented by specimens in the possession of the trustees, now forms a temporary exhibition in one of the bays of the central hall. Owing to the absence of the delicate green background and the living plants, the installation is not so attractive in appearance as at the conversazione. The following reprint of the general label placed in the case will convey an idea of the scope of the exhibition :

THE SEED PLANTS OF PALÆOZOIC ROCKS.

It has been generally supposed that the Palæozoic flora consisted of Vascular Cryptogams, with a sprinkling of Gymnospermous Seed plants belonging to the extinct family of the Cordaiteae. In recent times it has become known that, among the supposed Vascular Cryptogams, many forms existed that had already attained the status of seed-bearing plants. It has been shown that seed-like structures were borne by several Palæozoic Lycopods, and these types probably marked the highest development of that race.

More recently, seeds have been traced to certain Fern-like plants. Such forms are included under the new class Pteridospermeæ, some of the representatives of which appear to lie quite near the main line of descent of the true Spermophytes, and more immediately of the Cycadophyta.

The exhibit illustrates the present state of our knowledge of seed-bearing plants of Palæozoic times.

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British Museum (Natural History).—The male basking shark, exhibited for several years in the fish gallery, having shown signs of wear, has been replaced by a female 26½ feet long, presented by the Hon. Walter Rothschild. The specimen, which comes from Bergen, has been mounted by Messrs. Brazenor Brothers, of Brighton.

Sir John Soane Museum, London.—Mr. Walter Spiers has been appointed by the council of the Royal Academy curator of this museum. For the past six months, Mr. Spiers had acted as curator of the museum, during the illness of his predecessor.

Frescoes by G. F. Watts, R.A.—The Victoria and Albert Museum is fortunate enough to possess some valuable mementoes of the early experiments in fresco of G. F. Watts, R A., O.M., and these have, since his death, been arranged on a screen near the Raphael Cartoon Gallery. They consist of eight trial pieces, executed in 1845 at Florence, when the artist was engaged on the fresco still existing in the villa at that time occupied by Lord Holland. Six of them were presented to the museum in 1886 by the Contessa Cottrell, and are in an excellent state of preservation Two heads, one of Lorenzo de Medici, are finely conceived, and several of the other pieces show great vigour of design and colour.

Ionides Collection at the Victoria and Albert Museum, London.—The Victoria and Albert Museum at South Kensington has just been enriched by the bequest of the late Mr. Constantine Alexander Ionides, a well-known art collector, who left all his drawings, engravings, etchings, and pictures to the nation. The collection, as Mr. Ionides stipulated, has been separately hung in two galleries allotted to it, which are now opened to the public. About 1,200 pictures are included, and some of the paintings are distinguished examples of the British and Continental schools. A famous work, "The Wood Sawyers," of Millet is amongst the number. Others to be picked out are "The Mill," by Burne-Jones; "The Day Dream" of Rosetti; and an early picture by Sir Lawrence Alma-Tadema called "The Visit." There are also two small figure subjects by Watts, painted over forty years ago Notable examples of Dutch, French, Italian, and German art enrich the collection, and there are no fewer than 126 etchings by Rembrandt. The family portraits by Watts, which Mrs. Ionides retains during her lifetime, and which afterwards pass to the museum, include five generations of the Ionides family.

Plymouth Museum.—In the last Report of the Plymouth Municipal Museum it is stated that a collection of invert-

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ebrates is now being arranged for exhibition, and that the Cephalopod case has been completed. In this a departure has been made from the often expressed idea that a museum should be a "text-book illustrated by specimens," and the plan of treating the specimens as of primary importance has been followed. For instance, in the Cephalopod case a series of specimens, with labels calling attention to their peculiarities, is exhibited, and these are followed, instead of preceded, by a label in which the demonstrated facts are summed up. The plan sounds a good one, but to call it a departure implies that the text-book ideal has been attained, whereas it is very doubtful whether any museum has yet come within measureable distance of it.

South-Coast Museums.—The June number of the *Field Naturalists' Quarterly* contains a paper by Mr. F. G. Aflalo on the museums of various towns along the south coast of England.

New Museum at Salford.—The corporation of Salford have decided to establish at Bule Hill House a museum for the reception of the geological and other specimens at present housed at Peel Park.

Bequest to Derby Art Gallery.—Mr. Henry Evans bequeaths to the Derby corporation all the ornamental old china in his house, the musical clock purchased at the Alton Towers sale, and such twelve pictures from his collection, apart from a few specific bequests, as the art gallery committee care to choose. The National Gallery and Cambridge University are also remembered.

Dickens Museum Opened.—The Dickens Museum, which has been established by the corporation in the house in which the novelist lived at Portsmouth, was opened in July, by the Mayor, who wrote his, the first, signature in the visitors' book. A large number of interesting relics from Gadshill and early volumes of Dicken's works have been received. Admission will be free, as the house has been purchased by the municipality from the estate of Dicken's landlord. The price was £1,125, of which about £500 is sentimental value. The house, which is situated in the main street of the town, is a six-roomed old-fashioned brick dwelling. The garden has been restored, and planted with Dicken's favourite flowers; and the house, including the room in which it is supposed the novelist was born, has been renovated.

Welsh National Museum and Library.—A conference of Welsh members of Parliament, representatives of county councils, and Welsh educational bodies met at the House of Commons to consider a draft scheme for a Welsh National

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Museum and Library. Sir Alfred Thomas presided. Section D of the report, which was the only one that gave rise to controversy, recommended that the buildings and income of the museum and library should be vested in the Welsh Joint Committee appointed under section 17 of the Education Act, 1902, and that the locality of the museum and that of the library should be determined by an arbitrator or arbitrators appointed by the Privy Council, with due consideration of the amount of local assistance given. The management of the museum and library, under general ordinances to be made by the Welsh joint committee, is to be committed to a board or boards the constitution of which shall be determined by the said committee with the approval of the Lord President of the Privy Council, provided that not less than a third of the members of the board be appointed by the Court of the University of Wales. The sections dealing with the general plan of the museum, the cost thereof, and the cost of a national library were unanimously adopted. On the consideration of section D, Colonel Pryce-Jones expressed an opinion in favour of control by the University Court, but after entering a claim for the rights of minorities he concluded by supporting the proposal of the scheme, which was thereupon passed unanimously. On the proposal of Sir Isambard Owen, seconded by Mr. Brynmor Jones, it was resolved that the members of the conference should form a deputation to place the matter before the Treasury authorities, and the chairman was requested to arrange a meeting for that purpose.

ABROAD.

OBITUARY.—We deeply regret to learn of the death of Dr. John Bell Hatcher, curator of vertebrate zoology at the Carnegie Museum, Pittsburg, which took place on July 4th. In search of fossils and in the study of geology, Dr. Hatcher had travelled over the wilder parts of the western United States and of South America. Having passed through many dangers by flood and field, he returned to civilisation only to die of typhoid fever at the early age of forty-six.

YALE UNIVERSITY.—Dr. Charles Schuchert who, for some years past has been in charge of invertebrate palaeontology at the United States National Museum, has been appointed successor to Professor Beecher as professor of historical geology at Yale University, and curator of the geological collections. Dr. Schuchert brings to his post a profound knowledge of certain groups of fossils, notably the Brachiopoda, and a long experience both in museums and in the field. He has recently returned from a protracted visit to

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Europe, made for the purpose of organising an exhibit, on behalf of the United States National Museum, for the St. Louis Exhibition. During this visit, he acquired for that museum representative collections, chiefly of European Palæozoic fossils, for comparison with those of the United States.

BRUSSELS MUSEUM.—The Musée Ancien in Brussels has added to its collections the following pictures:—"A Philosopher," by Gérard Dou (given by Madame Goldschmidt-Bischoffscheim); "The Death of Polyxenes," by Tiepolo (Somzee sale); and examples of the work of Jean Lys, E. van der Poel, Dirk van Delen, Rottenhammer, Pieter Aertsens, and David Ryckaert. In the great hall twenty-three new acquisitions of sculpture have been arranged, among them being M. Bartholomé's low relief "L'Adieu" and a series of bronzes by M. Constantin Meunier.

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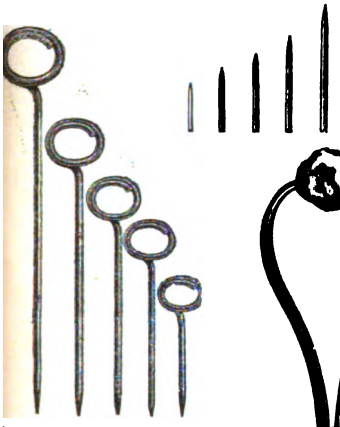
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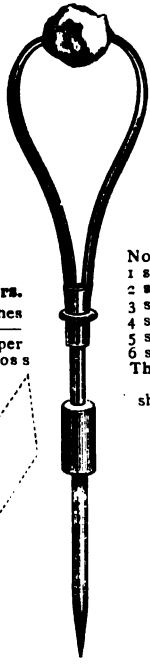
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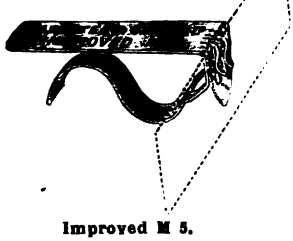
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2 ,,	15½	3/6

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Label Holder.

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Will take stout
or thin card.

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,, 2. ,, 1⅜ in.	6/-
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CONTENTS.

	PAGE
The Classification of Office Papers—C. MADELEY	73
General Notes :—	
Appointment—Mr. G. H. Carpenter	96
Victoria and Albert Museum—Mr. Last.. ..	96
Keighley Museum	96
Death of a Veteran	96
A Ghastly Gift	96
The British Museum and Early Closing	96
The New Titian for the National Gallery	97
Norwich Drawings at the British Museum	97
National Portrait Gallery	98
A Fortunate Village	99
Church Congress Art Exhibition	100
School Museums	100
Bewick Collection, Newcastle	101
Art in Scotland..	101
Obituary : Dr. J. C. McConnell—Dr, R. A. Philippi	102
Preservation of Organs in their Natural Colours..	102
Formalin	103
War Museums	103
Russian Antiquities	103
Kaiser Wilhelm Museum, Crefeld	104
Mecklenburg Natural History Museum	104
Mayence Museum	104
Danish Scientific Exhibition..	105
Senckenberg Museum..	105
Rangoon Museum	105
Colombo Museum	105
Bequest to French Museums..	105
Museo Nacional del Salvador	106
Correspondence	106

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THE MUSEUMS JOURNAL.

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The Classification of Office Papers:

WITH A SCHEME FOR MUSEUM AND LIBRARY WORK.

By CHARLES MADELEY, Curator and Librarian, Warrington Municipal Museum.

[Read at the Norwich Conference, 1904.]

THE scheme for the classification of office papers which is here submitted arose quite naturally from the necessity which was found of separating and arranging certain parts of our own correspondence file. The convenience resulting from the partial subject classification thus introduced led to the extension of the plan, and eventually to a feeling that the principle involved was right, and that a close systematic classification of all the office papers of a museum or library would give advantages similar to those which we expect when we set about to classify our books.

The scheme has been in operation for about two and a half years. It was devised for use in a municipal museum and library, but some thought has also been given to the requirements of a similar institution established on a proprietary basis, so that such an institution might find no difficulty in using it.

The term Office Papers which is given to the subject-matter is intended to be understood in the widest sense. It includes Letters Received, Copies of Letters and Orders Sent, Invoices, Accounts, Vouchers, Receipts, Financial Statements and Estimates, Reports, Returns, Statistical Tables, Notes and Memoranda of all kinds, Stock Lists, Inventories, Lists of Desiderata, Patterns and Forms of Circulars or other printed matter. These are all office papers, but the phrase is also taken to cover all Books of Record or Account. Books

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cannot well be filed in the same receptacle with loose papers, but completed volumes can be arranged with advantage in the same order of classification and marked with the same class marks.

We may deal in like manner with the stores of materials and stationery for use, and with the stock of printed matter, such as handbills, reports, and catalogues, for distribution. In fact, the scheme provides, although it was not devised with this end, a plan of classification which, if required, will include the whole contents of the institution, except the books and specimens.

In addressing an audience of persons who recognise classification as one of the chief ends of man, it is quite unnecessary that I should dilate on the virtues of classification in general; and whether I have been so fortunate as to discover the system best suited to this particular purpose, it is not for me to say. I will, therefore, confine myself to some words of practical explanation of the classification itself and its use.

The scheme is divided firstly into two parts, which deal with what I have called respectively Subjects and Departments. I do not offer a definition of the difference between a subject and a department, because although as a rule it is quite easy to draw a line between the two, it is sometimes difficult to do so. But, generally, subjects represent operations, and departments represent fields of work. An inspection of the tables will probably make this distinction clear enough.

As regards departments, there will be found great differences between one library or museum and another. That portion of the classification table is purposely made somewhat elaborate, partly in order to cover such divergencies, and partly with the view of indicating in doubtful cases what is taken to constitute a department.

It sometimes happens that a department, such as a branch museum, or a system of lectures, is carried on pretty much as a separate institution, with perhaps its own committee, or its own financial account, and its own correspondence file. For this reason two systems of notation are used—numbers for

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the subjects and letters for the departments. Any department may thus, in practice, be sub-divided by using after the department-letter any of the subject-numbers required; or, on the other hand, a subject may, and in many cases will, be sub-divided by departments, and the arrangement duly indicated in the notation. In this way a practically unlimited power of adaptation to local circumstances can be obtained with a simple notation.

The notation of the subjects is treated decimally, and, consequently, there are ten classes; but the division is not unnatural, if we allow something for the importance of Stock, relatively to the other classes. The main classes are :—

0 Agenda.	5 Stock: Acquisition.
1 Constitution.	6 ,, Registration.
2 Finance.	7 ,, Exposition.
3 Staff.	8 Use.
4 Establishment.	9 Report.

And now is perhaps the most suitable moment to say a word about terminology. I imagine the first thing that will strike a reader is that some very unusual and far-fetched names have been applied to some very ordinary subjects. The reason will be found generally to be that the obvious ordinary word is used in another place, and as it is undesirable to use the same word twice if it can be avoided, a substitute has had to be found. There are many divisions for which I should be glad to receive suggestions of a simpler name, provided of course that the simpler name be not already used and required elsewhere.

In marking papers for filing, it is not necessary or wise to burden the memory with numbers or even alphabetical symbols. I always use an abbreviation of the name of the section. There is no difficulty in remembering the name, and when one has written a name one can see for one's self whether it is right, which is not the case with a number or other arbitrary symbol.

I have not found it possible to avoid entirely the use of synonyms amongst the names of subjects. They constitute a real difficulty in the construction of such a classification. One is limited to English, one is not at liberty to invent a

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new Greek word to describe an old thing seen from a fresh point of view, and there are many cases where (1) we have several words for the same thing, (2) the thing itself may require to be put in more than one place in the classification, and yet, because the available names are synonymous, we are in the position that we have actually no names that will quite answer our purpose.

To take an illustration. We have several words for one of our most common operations, lending, and we call the thing lent, or the operation, a loan. But there are several kinds of loans, and when we borrow we also speak of a loan, whether we borrow money or specimens. Now we borrow money, we borrow specimens, we lend specimens, we lend books in several ways, we record the statistics of all these, we form departments especially for such work, and there are no single words which can be used and understood without explanation to indicate which of these six operations we are speaking of. On the other hand, the word exhibition has half a dozen different meanings, but no effective synonym for any of them.

I mention these two cases because they have been troublesome, but perhaps a clearer illustration of what is a real difficulty is the phrase "standing order," which has two well-known meanings which for our present purpose are quite distinct. It stands for a bye-law of the committee, and also for the permanent order given to a tradesman. I have avoided it by using the phrase *Standing Minutes* (13·8) in the one case, and *Continued Orders* (24·2) in the other. The difficulty can only be met by convention, that is, by an agreement that of two or more synonyms each shall bear, for the purposes of this classification, one definite meaning out of several that might be expressed by it.

Of course we could use phrases instead of single words, and I have been driven to that occasionally, but single words are so much more convenient on other grounds that I have adhered to them wherever possible.

I will anticipate one criticism by saying that in the classification of any large subject an efficient scheme is inevitably a minutely elaborate one. And where a classification is used,

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as this will be, not by strangers, but only by those who are familiar with it, and getting more familiar every day, minute sub-division is useful, and should only be limited by the possibility of adhering to it. So long as sections maintain their distinctness, their smallness becomes in course of time their strongest recommendation.

It is just the smallest groups which are the most difficult to find when mixed with others in a comprehensive class. In the use of a close subject classification such as this, a single paper finds its place, and is found, as easily as the bulkiest correspondence.

The scheme, both parts included, contains altogether about two hundred and fifty sections. I myself use at present about one hundred and forty. The presence of superfluous or unused sections leads to no inconvenience.

One gets the fullest benefit out of the classification of papers when one pursues the policy of single sheets—that is, of copying all orders and letters on loose pieces of paper, not in books, and generally using loose paper instead of books wherever it is possible.

The use of any particular mechanical method of filing is not a condition of the use of this classification. Any method which admits of relative location and frequent movable guides will answer the purpose. I use one of the wire files in book form, which is very well adapted to the purpose. But perhaps no one method is the best for all parts of the classification. An easily accessible and transferable plan, which suits the ephemeral and frequently moved papers in sections 23-29, *Expenditure*, might wear out the permanent and valuable memoranda of which Class 6, REGISTRATION, is almost exclusively composed. For that part a pamphlet box, or some equally non-destructive method, is preferable.

Such boxes may form a parallel series, along with the completed books of record, numbered with the class numbers, and arranged accordingly.

Altogether we have in use five parallel series :—

1. Current file of papers.
2. Books and boxes.

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3. Transfer, for passed matter.
4. Circulars, and other printed matter, for distribution.
5. Stationery store.

Weeding is done at any convenient moment, any section being dealt with at pleasure.

Whenever it occurs to us that a section is ripe for weeding, whether from its bulk, or because the subject is for the time closed, it is transferred forthwith, the packet is marked with the number of its section in the classification and the date of transfer, and is placed next the last transferred lot of the same subject.

The "transfer" consists of a cupboard full of packets, arranged strictly in the same order as the current file. When the transfer gathers bulk one begins to realise the advantage of minute classification, which means, in case of a search, that several small packets, instead of several large ones, have to be looked through.

It is, of course, only the obsolete or obsolescent papers which are weeded out; anything of the nature of a record, or of a memorandum useful for the future, remains. And one result of the use of this classification has been that the separation between permanent and ephemeral papers is largely effected by the classification itself. It generally happens that the contents of any given section prove to be wholly permanent or wholly ephemeral.

That most difficult question—what to keep and what to destroy—becomes thus easy of solution. One can afford to be liberal and to keep everything about which there is a doubt, knowing that there will come an opportunity of weeding out afterwards, without danger of the legitimate crop being smothered or uprooted.

Reference to the papers in the transfer is as easy as to those in the current file.

The arrangement of individual papers within the sections is a matter for careful consideration. It might have been indicated in the scheme, but the method to be chosen depends so much upon the bulk of papers to be dealt with that it was struck out again. When the bulk in any section is very

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small, arrangement within the section is of no consequence. As the bulk grows the papers will be arranged chronologically or alphabetically by the names of the persons who are their subjects. Or they may be first sub-divided by guides for departments. Some sections, as they grow, will go through all these stages.

When I speak of alphabetical arrangement by subject, I mean to imply that the author of a letter is not necessarily its subject. A letter about a donation written not by the donor ~~but by another~~ person, goes under the donor's name in the alphabet at *Donation*, 53. I have a recent case in mind in which letters were written by two or three persons with reference to a donation, but none of them by the donor himself. In a subject arrangement under *Donation*, the donor, not the writer, is the subject. The same applies in FINANCE, all letters about an order or account go under the name of the *Vendor* in question in Section 29.

Many subjects are seasonal, developing quickly in a short time, when the papers may be transferred and the ground cleared for another batch.

In many sections it is convenient to keep a guide marked "Passed," in front of which go all papers the matter of which is still alive, and behind it those dead and waiting transfer.

Many papers have a temporary place, or several successive temporary places, before they find their final home. To take an illustration from FINANCE. A letter from a dealer may go first in *Quotations* 23·4, then along with the *Order* in 24, then (if required to check an account) with the delivery note in *Invoices* 25, and finally, when it has served its turn, it drops into *Vendors* 29, which is the last resting-place of all correspondence of the kind. Or a similar document, after serving to check an account, if it contains information likely to be useful in the future, such as a specification, is finally placed in (say) *Painting* 41·4, or *Printed Catalogue* 78·2, as the case may be.

It may be taken as a general rule that a paper of any kind is to be filed where it will be most useful in the future, and not merely with reference to its past history only.

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It may be urged that the mental effort necessary to properly place each letter or paper day by day is too great for the result. Well, I do not find it so. It depends very much on one's attitude of mind, and as the appropriate attitude is the one in which the curator and the librarian habitually stand in regard to their specimens and books, the effort ought not to be either tiresome or difficult.

When it is borne in mind that no index is needed, there is a very considerable saving to be set on the other side. Unless it might be under circumstances of which I have no experience, no personal index need be kept in connection with such a file.

There are one or two remarks to be made with reference to certain sections.

Class 0, AGENDA, is, of course, mainly temporary, and, as it were, outside the general classification.

Class 1, CONSTITUTION, is divided into *Law*, *Town Council*, and *Committee*. Each institution has its own ideas as to what *Sub-Committees* are necessary, and as to what degree of independence they shall have. This point is accordingly left open, with power to make any suitable arrangement.

In Class 2, FINANCE, after general matters, *Income* and *Expenditure*, there comes a section, *Vendors* 29, which is the great receptacle for the correspondence, which forms so large a proportion of the whole, in connection with every matter which involves a payment. In deciding whether to put a paper in FINANCE or in another class dealing also with the subject, say STOCK or ESTABLISHMENT, let FINANCE always take precedence. This method disposes of a great bulk of ephemeral matter, which can be quickly weeded away, and it results that almost the whole of the papers which go to STOCK or ESTABLISHMENT eventually are of the nature of memoranda, and worth preservation, at any rate for a year or so.

Class 3, STAFF, contains *Appointment* and *Routine*. To the first-named section go all matters relating to the staff personally. *Routine* consists of those inter-departmental communications which in a small establishment are done by word of mouth, but which in a large institution, or where there are several branches, may amount to a considerable bulk.

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Class 4, ESTABLISHMENT, consists, as I have said, chiefly of memoranda. All orders, accounts, and correspondence about them go in FINANCE.

Class 5, ACQUISITION, includes *Purchase*, *Donation*, *Loan*, and *Reserve*. *Purchase* holds the remnant of that business which does not go in FINANCE, *i.e.*, memoranda for the future. *Reserve* is the place for all information as to specimens or books which are not put into the stock register, or which may be afterwards withdrawn.

Class 6, REGISTRATION, includes *Accession* and *Inventory Data* 63 is the place for the letters or other documents which vouch for the genuineness or history of the books or specimens. The contents are of course of great value and require careful preservation. They are arranged in order of accession. *Inventory* is of course mainly kept in books, or on cards, but there are also partial lists and inventories on paper which go in the current file. *Desiderata* might more logically go in the previous class, but lists of desiderata are so often in the form of marked lists, which serve also, more or less, as inventories, that it is convenient to have the two sections next each other.

Class 7, EXPOSITION, includes *Installation* and *Description*. In this class and in ESTABLISHMENT some sub-divisions have been inserted which are not supposed to be wanted for papers in the file, in order to provide for the arrangement of store cupboards.

Class 8, USE, includes sections for the *Rules* which regulate public access to the institution, and for the two divisions, *Visits*[1] and *Circulation*, into which our dealings with the general public fall

Section 88, *Users*, takes eventually all correspondence with individual visitors, readers, or borrowers, and serves in regard to them in the same way as 29 *Vendors* does with respect to all creditors.

Section 89, *Correspondents*, deals with that interesting class of persons who write to us, or to whom we write, not with re-

[1] A word is wanted here to cover all modes of "consumption on the premises," in contradistinction to circulation.

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ference to the acquisition of books or specimens, or to the management of the institution, but with reference to the contents of the books, or the subject-matter of which books are made.

Class 9, REPORT, calls for no remark, except that 95 *Answers sent* is intended for copies of those returns which we prepare in deference to the demands of our colleagues, and which often contain information not elsewhere recorded, which may be of use to ourselves in the future.

I ought perhaps to apologise for the liberty taken with the sacred sequence of the alphabet in lettering the sections of DEPARTMENTS, but the immense convenience of being able to use L and M as both symbol and abbreviation of *Library* and *Museum* is so obvious that apology is surely unnecessary. I may perhaps point out that unless the symbols are L and M, the abbreviations must be Lib. and Mus., to avoid confusion, which means a great increase in labour, and probably in many places the discontinuance of a convention already in common use.

The sub-sections of *Museum*, Ma-Me, will be superseded where a general classification different from this is already in use. They are put in only as a suggestion It is assumed that a classification of the library stock is in use everywhere, and the sub-sections La-Ll refer to various forms of stock which involve different modes of *Installation* or special treatment.

The remaining groups are: *Public Rooms, Branches, Auxiliaries, Conference, Other Institutions.* The first of these will usually be empty, but when burning questions of policy do arise, as sometimes happens, it will be convenient to have a space ready. As soon as the question is settled, the department can be "transferred," and the business relating to it go through the ordinary channels of FINANCE, and so on. The last section, *Other Towns*, is for that portion of our correspondence with other museums and libraries which does not call for preservation under the subject, or which has served temporarily elsewhere and is now passed.

The foregoing notes will probably be sufficient to enable any one to understand the scheme. They might be extended

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indefinitely by way of anticipating question or criticism, but the writer trusts that a little consideration will solve any doubts which may be raised by the necessary brevity of the headings, or the presence of the synonyms already referred to.

In using the INDEX, it must be borne in mind that it is an index of the headings used in the table, not of all the headings which might be used. To have included all the possible synonyms with sufficient cross-reference would have swollen the index enormously, to the great inconvenience of the reader who has any familiarity with the scheme. The index is intended to enable the filing clerk to find rapidly the number and thence the relative location of any section he may be dealing with—either by filing or finding. It is more frequently required in referring to the transfer than in using the current file.

It has been no part of my purpose to lay down rules for the conduct of business, but it is scarcely possible to avoid at least a mental reference to one's own practice in discussing the arrangement of the resulting papers. I am quite aware, however, that there are often several ways of dealing with the same business operation, and have endeavoured to provide generalised headings to cover such divergencies.

In conclusion, it does not appear to be practicable to devise a classification of office papers for general use. Each kind of business, each department of a municipality, will require its own scheme. It happens, fortunately, that the methods and circumstances of the museum and the library are so far similar that they can be provided for in one scheme, and without material waste of notation.

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CLASSIFICATION OF OFFICE PAPERS: MUSEUM AND LIBRARY.

Subjects.

0	AGENDA	5	AQUISITION
02	Work	51	Purchase
04	Consideranda	53	Donation
1	CONSTITUTION	54	Loan
11	Law	56	Reserve
12	Town Council	6	REGISTRATION
13	Committee	61	Accession
2	FINANCE	65	Inventory
22	Income	7	EXPOSITION
23	Expediture	71	Installation
3	STAFF	77	Description
31	Appointment	8	USE
36	Routine	81	Rules
4	ESTABLISHMENT	82	Visits
41	Buildings	43	Circulation
45	Fittings	89	Correspondents
49	Communication	9	REPORT

Departments.

M	MUSEUM	D	BRANCHES
L	LIBRARY	E-W	Individual Branches
A	Reference	X	AUXILIARIES
B	Lending	Y	CONFERENCE
C	PUBLIC ROOMS	Z	OTHER INSTITUTIONS

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Subjects.

0 AGENDA

01 **Immediate**
01·2 Unanswered letters
01.4 Waiting reply
01·9 Diary. Day sheets
02 **Work** in progress
03 Work waiting
03·2 Purchases authorised. Books passed.
04 **Consideranda.** Projects. (Desiderata 67, 68)
04·2 Books proposed. Suggestion-book
04·4 Prospectuses
05 Suggestions. Criticism. Complaints
06
07
08
09

1 CONSTITUTION

11 **Law**
11·1 Rate limit
11·2 Legislation proposed
11·4 Trusts
11·6 By-laws, if requiring sanction. (Rules 81)
11 8 Agreements with other authorities
12 **Town Council.** Governing body
12·2 Corporation departments. (Orders 23, Vendors 29, Audit 21·6, Routine 38)
13 **Committee**
13·2 Chairman
13·4 Next meeting
13·6 Minutes. Requisition-book, Report-book
13·8 Standing minutes
13·9 Members

Sub-Committees

14-18 Subjects, *e.g.*, Management, Finance, Book, Building
19M, 19L, etc. } Departments, *e.g.*, Museum, Library, Art, Branches, Lectures

Each sub-committee may be divided like 13, if required, but all "Members" should go in 13·9

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2 FINANCE

21 Statements. Estimates
21·2 Analysis. Ledger
21·6 Audit. Treasurer. (Routine 39)
21·8 Loans: Money. (Loan of stock, 54)
22 **Income**
22·2 Endowment
22·4 Grants
22·6 Subscribers. Debtors
22·8 **Receipts.** Cash Book
22·9 Vouchers. Receipt-book
23 **Expenditure**
23·2 Requisitions from departments
23·4 Quotations. Tenders. (Offers 52, Passed tenders 29·2)
24 Orders. Order-book
24·2 Continued orders. Subscriptions payable
25 Invoices. Accounts waiting
26 Accounts ready
26·2 Accounts passed
27 Passed orders. (Passed binding orders 72·2)
27·2 Passed invoices
28 **Payment**
28·2 Vouchers
28·4 Petty cash. Postage-book
28·6 Vouchers
29 **Vendors.** Creditors
29·2 Passed tenders

3 STAFF

31 **Appointment.** Conditions
i.e., Salaries, Quarters, Uniform, etc.
31·2 Promotion. Increase
32 Candidates
32·2 Examination
33 Applications, Casual
33·2 Competitive applications
34 Specialists
35 Lecturers: Prospectus, etc.
36 **Routine.** Management
36·2 Time. Time-book. Holidays
36·4 Duties. Instructions. Staff-diaries. (Riders 81·2)
37 Internal correspondence
38 Corporation officials (also 12·2, 21·6)
e.g., Town Clerk, Education, Health, Surveyor, Treasurer

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4 ESTABLISHMENT

41 **Buildings**
41.2 Rates. Rent
41·4 Repairs. Painting
41·6 Letting
41·8 Extension
42 Maintenance. Order
42·2 Insurance
42·4 Fire protection
43 Watching. Police
43·2 Cleaning
43·4 Heating
43·6 Ventilation
44 Supplies
44·2 Water
44·3 Sanitary
44·4 Gas
44·6 Electricity
44.7 Telephone. Bells
45 **Fittings**. (Cases, Shelves 74)
45·2 Furniture. (Cabinets 74)
45·4 Tools. Utensils
46 Stationery. Office appliances. (Accessories 73·1)

46·1	Books	46·6	Wrapping
46·2	Foolscap, etc	46.7	Envelopes
46·3	Letter paper	46·8	
46·4	Cards, slips	46·9	Appliances
46·5	Blotting, copying		

The subdivisions of Stationery 46 are suggested for use in arrangement of General Stationery in store.

47 Special stationery

Stationery prepared for any particular subject bears the number of the subject, *e.g.*, Order forms 24, Thanks circulars 53, and is arranged in store accordingly, 47 being ignored.

48 Patterns
48·2 Collected patterns (or at Zx)
48·4 Advertisements. Trade Samples
49 **Communication**
49·2 Forms. Circulars
49·4 Carriage. Parcel-book
49·6 Post. Telegraph
49·8 Advertising. (Publication, 78, 79)
49·9 Distribution. Lists of addresses

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5 ACQUISITION

51 **Purchase.** (Purchases authorised 03·2, Suggestions 04-5, Orders 24, Desiderata 67-8)
51·2 Prices. Dealers' lists, if not placed in library
51·6 Collecting. Construction (or 73)
52 Offers not accepted. (Offers accepted 23.4)
53 **Donation.** Donation-book
54 **Loan.** Loans-book
54·2 Future
54·4 Present
54.6 Past
55 Collective. Loan exhibitions
56 **Reserve.** Withdrawn stock. (Withdrawal 61, 62)
57 Duplicates
58 Exchange. Donations granted
59 Replacement
59·2 Waste

6. REGISTRATION

Accession. (Acquisition 5)
61 Mus. Accession-book. Withdrawal-book
62 Lib. Receiving-book. Transfer-book. Periodical-book
Data
63 Mus.
64 Lib.
Inventory
65 Mus. Class Registers
66 Lib. Stock-book
Desiderata
67 Mus.
68 Lib. Books wanted
69 Stocktaking. (Summary 92)
69·2 Imperfections

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7 EXPOSITION

Installation

71 Preparation
71·2 Preservation
71·4 Marking. Book-plates
72 Binding. Repairing. Covering.
72·2 Books bound. Passed binding orders. Binding-book
73 Mounting. Restoration. (Construction 51·6)
73·1 Accessories[1]

73·2	Bottle, jars	73·6	
73·3	Mounting paper	73·7	
73·4	Stands, tablets	73·8	Backgrounds
73·5	Trays, boxes	73·9	Materials

74 Cases. Shelving. Storage
75 Classification. Arrangement.
76 Location

Description

77 Labels,[1] (Book-plates 71·4)

77·2	Label card
77·4	Label forms
77·6	Finished labels

78 Catalogue. (Inventory 65, 66)
78·2 Printed catalogues
78·4 Public catalogues
79 Guides. Other publications. (Sales 22·8, Advertising 49·8 Distribution 49·9)

8 USE

81 **Rules**
81.2 Riders. (Instructions 36·4)
82 **Visits**
82·2 Reference
82·4 Students. Copying
83 **Circulation.** Specimens lent
84 Admission. Guarantee
84·2 Defaulters
84·4 Infection. (Health department 12·2, 38)
85 Permits. Special issue
85·2 Reserving
86 Overdue. Renewal. Damage. Fines
86·2 Lost books
88 **Users**
For correspondence with individual visitors, readers and borrowers.
89 **Correspondents.** Research. (Suggestions, Complaints 05, Other towns Zx)
89·2 Addresses. (Distribution 49·9)

[1] The subdivisions of Accessories 73·1 and Labels 77 are intended for the arrangement of stores only.

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9 REPORT

91 **Statistics**
92 Stock
93 Use
94 **Returns**
95 Answers sent to enquiries (see also Other towns Zx)
96 Returns from departments
97 **Reports**: Special
98 Periodical. (Distribution 49·9)
99 Next report

Departments

M **Museum**
Ma Natural History
Mb Technology
Mc Anthropology. Ethnology
Md Antiquities. History
Me Art
Mf Local
Mg Exhibition series
Mh Study series
Mi Circulating collection

L **Library**
Special forms of stock :—

La Blind books	Lg Manuscripts
Lb Blue-books	Lh Music
Lc Broadsides	Li Pamphlets
Ld Fiction	Lj Patents
Le Juvenile	Lk Periodicals
Lf Local	Ll Prints. Drawings

A Reference department
B Lending department
Bd Subscription
Bc Extra copies

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C **Public rooms**
Ca Exhibition-rooms
Cb Reading-rooms
Cc Childrens'
Cd Ladies'
Ce Students'
Cf Lecture
Cg Smoking
Ch Recreation
Ci Refreshment
Cj Lavatory

D **Branches**
Da Museums
Db Libraries
Dc Juvenile
Dd Newsrooms
De Delivery stations
Df School centres
E-K, N, P-W Individual branches

X **Auxiliaries**
Xa Conversazione. Exhibition. (Loan exhibition 55)
Xb Lectures
Xc Competitions
Xd Societies connected

Y **Conference.** Associations
i.e., all societies, printing clubs, etc., to which the institution subscribes
Ya Museums association
Yb Library association
Yc District association

Other Institutions
Z Local institutions
Zx Other towns
Comparative tables
Alphabet of towns.

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Index

Accession 61
Accessories 73·1
Accounts waiting 25
—passed 26·2
—ready 26
Acquisition 5
Addresses. Correspondents 89·2
— Distribution 49·9
Admission 84
Advertisements 48·4
Advertising 49·8
Agenda o
Agreements 11·8
Analysis 21·2
Answers sent 95
Anthropology Mc
Antiquities Md
Applications, casual 33
—competitive 33·2
Appointment 31
Arrangement 75
Art Me
Assistants 31
Associations, see Societies, Conference, Local
Audit 21·6
Auxiliaries X

Bells, electric 41·7
Binding 72
—orders passed 72·2
Blind books La
Blue-books, Lb
Book-plates 71·4
Books passed 03·2
—proposed 04·2
—wanted 68
—bound 72·2
Borrowers 88
Branches D-Df
—individual E-W
Broadsides Lc
Buildings 41
—Extension 41·8
By-laws 11.6

Candidates 32
Carriage 49·4
Cases 74
Cash-book 22·8
—Petty 28·4
Catalogue 78
—Printed catalogue 78·2
—Public catalogue 78·4
Chairman 13·2
Children's libraries Dc
—room Cc
Circulars 49·2
Circulating coll. Mi
Circulation 83
— see Issue, Lending
Class registers 65
Classification 73
Cleaning 43·2
Collected patterns 48·2
Collecting 51·6
Committee 13
Communication 49
Comparative tables Zx
Competitions Xc
Complaints, 05
Conditions 31
Conference Y
Consideranda 04
Constitution 1
Construction 51·6
Continued orders 24·2
Conversazione Xa
Copying 82·4
Corporation departments 12 2, 38
— Council 12
Correspondents 89
Council 12
Covering 72
Creditors 29
Criticism 05

Damage 86
Data 63, 64
Day sheets 01·9
Dealers' lists 51·2
Debtors 22·6
Defaulters 84·4
Delivery stations De
Departments A-Z
— Corporation 12·2, 38
Description 77
Desiderata 67-8
Diary 01·9
— Staff diaries 36·4
Distribution 49·9
Donation 53
Donations granted 58
Drawings Ll
Duplicates 57
Duties 36·4

Electricity 44·6
Endowment 22·2
Enquiries, other towns Zx
— Returns sent 95
Establishment 4
Estimates 21
Ethnology Mc
Examination 32·2
Exhibition (Aux.) Xa
— Loan, collective 55
— rooms Ca
— series Mg
Exchange 58
Expenditure 23
Exposition 7
Extension 41·8
Extra copies Bc

Fiction Ld
Finance 2
Fines 86
Fire protection 42·4
Fittings (Estab.) 45
— Cases, etc. 74
Forms 49·2
Furniture 45·2

Gas 44·4
Governing body 12
Grant 22 4
Guarantee 84
Guides 79

Heating 43·4
History Md
Holidays 36·2

Immediate 01
Imperfections 69·2
Income 22
Increase 31·2
Infection 84·4
Installation 71
Institutions, local Z
Instructions 36·4
Internal correspondence 37
Insurance 42·2
Inventory 65, 66
Invoices 25
— passed 27·2
Issue (Statistics) 93
— Special 85

Juvenile books Le
— department Cc, Dc

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LABELS 77
Ladies' room Cd
Lavatory Cj
Law 11
Lecture room Cf
Lecturers 35
Lectures Xb
Ledger 21.2
Legislation 11·2
Lending department B
See Circulation
Letters unanswered 01·2
— Waiting reply 01·4
Letting 41·6
Libraries, Branch Db
— juvenile Dc
Library L
—association Yb
Loan (Finance) 21·8
—(Stock) 54
—future 54·2
—present 54·4
—past 54·6
—collective 55
—Specimens lent 83
Local collection Lf, Mf
—institutions Z
Location 76
Lost books 86·2

MAINTENANCE 42
Management 36
Manuscripts Lg
Marking 71·4
Materials 73·1
Members (Committee) 13·9
Minutes 13·6
—Standing minutes 13·8
Mounting 73
Museum M
—Branch Da
Museums association Ya
Music Lh

Natural History Ma
News-rooms Cb, Dd
Next meeting 13·4

OFFERS not accepted 52
Office appliances 46
Officials, corporation 38
Order 42
Orders 24
—Continued orders 24·2
—Passed orders 27
Other authorities, agreements 11·8
Other towns Zx
Overdue books 86

PAINTING 41·4
Pamphlets Li
Parcel-book 49·4
Passed accounts 26·2
—binding orders 72·2
—invoices 27·2
—orders 27
—tenders 29·2
Patents 1.j
Patterns 48
—Collected 48·2
Payment 28
Periodical-book 62
Periodicals Lk
Permits 85
Petty-cash 28·4
Police 43
Post 49·6
Postage-book 28·4
Preparation 71
Preservation 71·2
Prices 51·2
Prints Ll
Projects 04
Promotion 31·2
Prospectus (Books) 04·4
— (Lecturers) 35
Publications 78, 79
Public rooms C
Purchase 51
Purchases authorised 03·2

QUOTATIONS 23·4

RATE limit 11·1
Rates 41·2
Readers 88
Reading-rooms Cb, Dd
Receipt-book 22·9
Receipts 22·8
Receiving-book 62
Recreation-room Ch
Reference 82·2
— department A
Refreshment-room Ci
Registers, class 65
Registration 6
Renewal 86
Rent 41·2
Repairing (Stock) 72
Repairs (Building) 41·4
Replacement 59
Report 9
— book 13·6
Report, next 98·2
— periodical 98
— special 97
Requisition-book 13·6
Requisitions 23·2
Research 89
Reserve 56
Reserving 85·2
Restoration 73
Returns 94
— Answers sent 95
— from departments 96
Riders 81·2
Routine 36
— departments 37
— Other officials 38
Rules 81

SALARIES 31
Samples 48·4
Sanitary 44·3
School centres Df
Shelving 74
Smoking-room Cg
Societies connected Xd
Special issue 85
Specialists 34
Specimens lent 83
Staff 31
Standing minutes 13·8
Statements 21
Stationery 46
Statistics 91
Stock (Acquisition) 5
— (Registration) 6
— (Exposition) 7
— (Statistics) 92
Stock-book 66
Stocktaking 69
Storage 74
Students 82·4
Students'-room Ce
Study series Mh
Sub-committees 14-19
Subscribers 22·6
Subscription lib. Bb
Subscriptions payable 24·2
Suggestion-book 04·2
Suggestions 05
Supplies 44

TECHNOLOGY Mb
Telegraph 49·6
Telephone 44·7
Tenders 23·4
— Passed 29·2
Time 36·2

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Tools 45·4
Town clerk 38
Town council 12
Transfer-book 62
Treasurer 21·6, 38
Trusts 11·4

UNANSWERED 01·2
Use 8
— Statistics 93
Users 88

Utensils 45·4

VENDORS 29
Ventilation 43·6
Visitors 88
Visits 82
Vouchers (Receipts) 22·9
— (Payments) 28·2
— (Petty-cash) 28·6

WAITING reply 01·4
Waste 59·2
Watching 43
Water 44·2
Withdrawal 61
Withdrawn stock 56
Work in progress 02
— waiting 03

DISCUSSION.

Dr. W. E. HOYLE, Manchester, said Mr. Madeley did him the honour to come over from Warrington one day and talk to him about this scheme, and he at once perceived when he saw the draft of the classification that it was just the thing he had been looking for for a long time. He did not propose to criticise the scheme, but to do what was better—he was going to adopt it. He did not feel that it would be right to make a criticism on a scheme of that sort until one had tried it, but, perhaps next year, if it did not work, he might have something to say to Mr. Madeley on the subject.

MR. T. SHEPPARD, Hull, said he knew of a place where the Principal had a long table, and a box on each side of it, one of which was labelled with a quotation from Dante. One of them contained anything that was absolutely done with and the caretaker had instructions to empty it. In the other box were all the papers that might be wanted again, and when this got full to the top a trap-door at the bottom was opened and a handful of papers taken out and such as were not wanted were destroyed, while those it was necessary to keep were returned and placed on the top.

Mr. PRICHARD, Boston, asked a number of questions bearing upon the practical working of the scheme, and Mr. Madeley replied to them.

Dr. BATHER, London, said he was delighted to hear of an attempt at classification because he did not think at his place they had any system of filing such papers. Since he became responsible more or less he had wanted to evolve some system, and he was glad Mr. Madeley had brought this one forward. But take section 7—was he to understand that it referred merely to papers relating to bottles, trays and so forth, or to the objects themselves? He thought this scheme was not applicable to every museum. Take mounting paper—that was a kind of material that must be kept in large shallow trays, while bottles and jars must be kept upon shelves,

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and tablets must be kept in drawers. The arrangement of these things must depend upon the architectural construction of the museum and the kind of furniture therein. In his own case they had a stock of these things all over the place; he had them in his own room and he put them where it just happened to be convenient. He did not see that this scheme would be of any use to anybody except its author. He wanted to arrange, for instance, advertisements, catalogues and every kind of advertisement that came. He had looked to see under what head these should be put.

THE PRESIDENT said he was sure they were all greatly indebted to Mr. Madeley for the amount of care and attention he had given to this subject Mr. Madeley had evolved an elaborate classification which must have taken him a great deal of time and thought, and although he felt it was almost impossible to criticise it in detail after making its acquaintance for the first time a few minutes ago, he felt it was quite possible it might be of great practical utility The question whether each of those present was going to use a classification of that kind must depend upon various considerations, | the number of papers to be dealt with, and so on—and in the case of a museum with a very small number of papers it was possible it might not be worth while to indulge in such an elaborate scheme as this, but at the same time the utility of a scheme did not necessarily bear any relation to its apparent perplexity.

MR. MADELEY in replying said, as to Dr. Bather's enquiry as to dealers' lists, there was a place provided for them, but he treated them as library matter and rather outside the code. He kept them amongst his pamphlet collection, they were extremely difficult things to classify because they dealt with several subjects. Letters on several subjects he had found in practice were extremely rare, and the only way to deal with them was to make an extract and put it in its right department. He imagined that in a large institution the stores would be sub-divided amongst different departments so that the difficulty that had been raised would disappear. One section would go into one room and another into another.

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General Notes.

AT HOME.

APPOINTMENT.—Mr. George Herbert Carpenter leaves the Dublin Museum to become Professor of Zoology, Royal College of Science, Dublin, in succession to Dr. A. C. Haddon. The museum will have a difficulty in finding a successor to combine Mr. Carpenter's knowledge of zoology and general training with his skill as a curator.

APPOINTMENT—VICTORIA AND ALBERT MUSEUM, LONDON.—The President of the Board of Education has appointed Mr. Last, senior keeper in the science division of the Victoria and Albert Museum, to be director of that division of the museum, in place of Major-General Festing, who was recently retired on the operation of the age limit. Mr. Last has for several years had special charge of the engineering collections.

KEIGHLEY MUSEUM.—Mr. G. A. Dunlop, late of the Lancashire and Cheshire Entomological Society, has been appointed assistant curator. A valuable collection of fossils, formed by the late George Campbell, of Wakefield, has just been added.

DEATH OF A VETERAN.—The Indian rhinoceros, which has lived for about thirty years at the Belle Vue Gardens, Manchester, has just died. We understand that the skin and skeleton are to be mounted by Mr. H. Brazenor for the gardens museum.

A GHASTLY GIFT.—Mr. James Pinnock, a well-known traveller, has presented to the Liverpool Museum a unique relic of Lhassa, which he recently personally secured in the neighbourhood of Tibet. The gift is a string of rosary beads, formed out of the skulls of 113 holy Tibetans.

THE BRITISH MUSEUM AND EARLY CLOSING.—A correspondent writes in the *Daily News*:—"The recent decision of the British Museum authorities to close the reading room at 7 p.m. during the winter months, instead of 8 p.m., as has been hitherto been the custom, will be received with considerable regret by a large number of students. Many who are compelled to follow their ordinary business or profession during the day in the city have previously been enabled by the courtesy of the directors to devote from an hour to two hours in the evening to study in the museum. This new regulation must then seriously affect that particular class, as it deprives them of what has hitherto been a valuable privilege. I quite recognise that these form by no means a large proportion of the regular readers, but as they are drawn entirely from that class to which study is not altogether a

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luxury, inasmuch as it must be pursued, if at all, after a day's labour, I feel that they have at least some slight claim upon the attention of the directors of the museum. Surely no alteration likely to curtail the usefulness of this magnificent institution should be made by the authorities unless for powerful reasons, and after due consideration If such reasons exist, can they not be made known to the public?"

THE NEW TITIAN FOR THE NATIONAL GALLERY.—The famous Titian portrait newly acquired for the nation has been hung in Room VII. of the National gallery. It is a work of the master's early prime, when he was strongly influenced by his comrade Giorgione, the brilliant young painter whose work expresses most perfectly the gaiety and refinement of the Italian Renaissance. It was painted, that is to say, about the same time as the "Holy Family with a Shepherd" and the "Noli me Tangere," which have long represented Titian in the gallery. The two other Titians, whose authenticity is unquestioned—the renowned "Bacchus and Ariadne," and the "Virgin and Child with St. Catherine and St. John the Baptist"—are probably later by ten and twenty years respectively. Stern modern critics, it should be said, deny Titian's authorship of the fine "Venus and Adonis," and the other pictures that appear under his name in the National Gallery. Thus the new purchase brings the number of his admitted works in the gallery up to five, whereas there are at least twenty-three Titians at the Prado, fourteen at the Louvre, twelve at Vienna, to say nothing of the many altar-pieces and frescoes preserved in the galleries and churches of Venice, his adopted home. These facts show that the trustees were thoroughly justified in buying the so-called "Ariosto" at a great price. For one thing, Titian was none too fully represented at Trafalgar-square; for another, the number of genuine Titians still in private hands is limited, and such an opportunity of acquiring one for the nation might never occur again. The State can well afford the £11,500 which it contributes towards the sum of £30,000 that has been paid for this picture.

NORWICH DRAWINGS AT THE BRITISH MUSEUM.—About two years ago the trustees of the British Museum were fortunate in being able to purchase *en bloc* the celebrated collection of drawings by artists of the Norwich School belonging to that eminent connoisseur, Mr. James Reeve, now the curator of the Norwich Castle Museum. Mr. Reeve belongs to a class of men who have always been rare in England, and are now rarer than ever—the class of really learned collectors who are content to live in the country and to devote infinite study and time to the acquisition of knowledge, and of works

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of art, bearing upon their particular district. He was happy in living in one of the few English cities which really have an artistic history, at least for a brief moment. For about forty years, from 1790 to 1830, Norwich contained a genuine school of artists, the result of a series of happy accidents, if of nothing more—the accident of John Crome being there to give the impulse, of a dozen clever young men being ready to receive it, and of a certain number of wealthy people having the good sense to keep the movement alive. Mr. Reeve, some thirty or more years ago, set himself to put the history of the school on a sound footing, and to collect what relics he could. Leaving to richer men or to public galleries the task of buying the oil pictures, he set himself to hunt up drawings and sketches by Crome and his sons, by James Stark, by the Cotman family, by the Ladbrokes, and by a certain number of men whom he has fairly rescued from oblivion, John Thirtle, R. Leman, E. T. Daniell, and some others. A very severe critic, who would tolerate nothing doubtful in his collection, Mr. Reeve contrived to get together several hundred drawings so good and characteristic that when he was ready to part with them the British Museum was willing to buy. And now a large selection of these works in water-colour, indian ink, black chalk, and pencil is on view in the cases in the exhibition room, where, with the other drawings that have long been arranged on the walls, they afford a remarkably complete survey of the history of English drawings from about 1660 till the end of the nineteenth century. Especially do they throw light on on the beginnings of modern landscape painting, and show that, though Turner and Constable are the chiefs of the English school, the best of the Norwich men are not very far behind. Much the most productive of the Norwich artists, so far as water-colour and pencil are concerned, was John Sell Cotman (1782-1842), whose works fill nearly two-thirds of the cases.

National Portrait Gallery.—The following acquisitions have recently been made by the trustees of the National Portrait Gallery:—By bequest: Paul Sandby, R.A. (1725-1809), water-colour painter, and Thomas Sandby, R.A. (1721-1798), architect, brothers, and original members of the Royal Academy, both painted by Sir William Beechey, R.A., and bequeathed to the National Portrait Gallery by their grandson, the late Mr. William Arnold Sandby. By donation: George Henry Lewes (1817-1878), the well-known writer, drawn in 1840 by Ann Gliddon, and presented by his son, Mr. Edmund A. Lewes. William Johnson Fox (1786-1864), the noted politician and orator, and M.P. for Oldham, painted by his daughter, Eliza F. Bridell (Mrs. George E. Fox), and

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presented by her second husband, Mr. George E. Fox, F.S.A. Samuel Smiles, LL.D. (1812-1904), author of "Self Help" and other noted works, painted by Sir Geo. Reid, P.R S.A.; presented by members of his family and accepted by the trustees, who agreed to waive their usual rule as to the expiration of ten years from the date of decease, in view of the continued popularity and wide circulation of Dr. Smiles' works. George Frederick Watts, R.A. (1817-1904), the late distinguished painter, painted in early life by Henry Wyndham Phillips, and presented by Mr. Henry Wagner, F.S.A. In the case of Mr. Watts, the trustees had no hesitation in waiving the above-mentioned rule in favour of their late colleague and benefactor to the gallery. By purchase: Edward Seymour, Duke of Somerset, K.G. (1506?-1552), the Protector, a small old panel portrait, artist uncertain. Henry VIII., painted in early life, an old panel portrait, perhaps by a German artist. Henry Vassall Fox, third Baron Holland (1773-1840), a small full-length portrait painted at Florence in 1796 by Louis Gauffier. Henry Petty-Fitzmaurice, third Marquis of Lansdowne, K.G. (1780-1863), drawn in pencil by E. T. Parris in 1838. George Cruikshank (1792-1878), a small portrait painted in 1836. Sir John F. W. Herschel, Bart. (1792-1871), the eminent astronomer, drawn by Henry W. Pickersgill, R.A. The trustees have also acquired by purchase an interesting portrait-group of "A Club of Artists in 1735," painted by Hamilton, representing Matthew Robinson, Esq., of West Layton, Yorkshire, father of the famous Mrs. Montagu, from whose representative it was obtained, and the following artists of the period:—George Vertue, engraver; Hans Huyssing, portrait painter; Michael Dahl, portrait painter; Thomas, architect; James Gibbs, architect; Joseph Goupy, painter; Charles Bridgeman, landscape gardener; Bernard Baron, engraver; John Wootton, painter; John Michael Rysbrack, sculptor; Hamilton, painter of the picture; and William Kent, architect, sculptor, and landscape gardener.

A FORTUNATE VILLAGE.—The good folk of Merton, near Wimbledon, where Lord Nelson lived, have been thrown into a state of pleasurable excitement by the announcement that Mr. John Innes, the late squire and lord of the manor, has bequeathed a sum of £300,000 for the erection and maintenance of a museum for the place. Merton, once a pleasant, old-fashioned Surrey village, is, like so many other places, changing and fast becoming a town. Tooting is growing out to Merton, while Wimbledon already encroaches on it, and it is difficult to say where one ends and the other begins. A costly museum for Merton as a village would be out of place,

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but by the time the building is erected and equipped the village will have become a populous town, able to appreciate and take advantage of the gift of the generous donor.

CHURCH CONGRESS ART EXHIBITION.—In connection with the Church Congress, which is to take place in Liverpool in October, the 26th annual ecclesiastical, educational, and art exhibition will be held in the Gymnasium, Myrtle Street, from October 1 to 7. The exhibition will include a loan collection of objects of ecclesiastical and antiquarian interest, with special reference to the diocese of Liverpool. The idea is to bring together representative specimens of ancient art of a corresponding nature to those articles at present in use in our cathedrals, churches, and colleges, and thus to enable visitors to compare the old work with the new. The clergy, churchwardens, and other custodians or owners of ecclesiastical and civic antiquities are invited to co-operate by lending them for exhibition. Those desirous of so doing are asked to send a short description of the articles as early as possible to the honorary secretaries of the Loan Collection, Art Exhibition, Church House, Liverpool; or to the secretary, Ecclesiastical Art Exhibition, Maltravers House, Arundel Street, Strand, London, W.C., so that arrangements may be made for their proper display.

SCHOOL MUSEUMS.—There has recently been formed a body known as "The League of the Empire,"—not to be confounded with the Empire League. The League of the Empire owes the position that it holds largely to the energy of Mrs. Ord Marshall. Its object is to make the children of the Empire acquainted with other parts of it than those in which they live, and the chief means of doing this is by bringing the schools in different parts of the Empire into contact with one another by correspondence, lectures and various exchanges. Among the numerous sub-committees is one entitled the School Museum Committee. In the report of the League for 1903, the following names appear under this heading:—"Supported by Professor Ray Lankester, LL.D., F.R S. (British Museum); Lieut -Col. G. T. Plunkett, C.B., R.E. (Director, Science and Art Museum, Dublin); Professor Dunstan (Director, Imperial Institute); F. A. Bather, Esq., D.Sc. (British Museum); R. F. Scharff, Esq., Ph.D. (Dublin Museum); T. B. Sowerby, Esq. (Sec., Royal Botanic Society); R. Hedger Wallace, Esq.; E. Howarth, Esq. (Museum, Sheffield); Dr. S. Schönland, M.A., F.C.S. (Director, Albany Museum, Grahamstown); Arthur Willey, Esq., D.Sc. (Director, Colombo Museum, Ceylon); Dr. W. L. Sclater (Director, S. African Museum, Capetown); David Boyle, Esq. (Superintendent, Provincial Museum, Toronto); Dr. R. Bell, D.Sc , LL.D., F.R.S. (Director,

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Geological Survey of Canada); and others." We gather that at present this committee has not done very much, chiefly because it does not know exactly what to do, but is feeling its way and trying to get suggestions The ball has been set rolling by Colonel Plunkett, Director of the Dublin Museum, who, in the second number of the League's *Monthly Record*, issued July, 1904, has published a paper entitled "The Formation of School and other Museums." In this paper he emphasises the necessity of orderly arrangement and the transformation of mere curios into objects of scientific interest by appropriate classification. He also advises the drawing-up of a regular scheme for each museum in order that it may understand what objects it is desirable for it to acquire. He urges the necessity for due limitation, since space and expense are important considerations. All this is excellent, though by no means peculiar to linked school museums. Where the League comes in is in arranging exchanges between museums and advising what objects may be appropriate or obtainable in one or any museum. All communications for the Monthly Record or Federal Magazine connected with the museum work of the League should be addressed to the Director of the Dublin Museum, Chairman of the Museum Committee. We hope that some of our members may be able to send the suggestions that are asked for.

BEWICK COLLECTION, NEWCASTLE.—A fine collection of the works of Thomas Bewick was opened in Newcastle in August, to which city it was left under the will of the late Mr. J. W. Pease. The famous engraver worked for many years in Newcastle, and there he did much to reclaim his art from the neglect into which it had fallen and brought it to a high level of excellence. The town had already a large collection of his works in the Hancock Museum, chiefly consisting of drawings and portraits. But Mr. Pease had gathered together all the books illustrated by Bewick, some of his best drawings, many engraved blocks and personal relics, and these have been arranged to the best advantage in conjunction with the existing collection.

ART IN SCOTLAND.—The discussion in the House of Commons at the close of the session on the subject of a Scottish National Gallery was of vast importance. Art in Scotland has not been quite fairly treated by the Government, while the purchase of pictures by the Board of Manufactures has been conducted in a way which, as Sir John Sterling-Maxwell said, would be "a discredit to any private collector, and was a positive scandal." A body deserving such strong criticism should be replaced as soon as possible by more competent authorities or else all monetary efforts in behalf of

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Scottish art will be futile. Mr. Graham Murray (the Secretary for Scotland) merits thanks for having obtained this year from the Chancellor of the Exchequer £1,050 more than the old estimate of £3,500. Of course, this sum will be expended by the unreformed board, but it is to be hoped that Mr. Graham Murray will use his persuasive faculties on the gentlemen composing this body, so that art in Scotland may derive full benefit from the increased grant won by his endeavours. But the most important part of the debate was the announcement by Mr. Graham Murray that a new scheme was in course of projection which would give Scotland a properly equipped National Art Gallery, with accommodation for the Royal Scottish Academy and its schools, and which would also consider the replacement of the Board of Manufactures. The best place for the National Gallery is undoubtedly the Mound, but there is no room for extension on this fine site unless the Royal Institution is utilised, which could be done at a cost of £3,000 or £4,000 and the finding of a new home for the Royal Institution. There need be no difficulty in bringing this project to a successful issue. Municipal and private generosity in Scotland has done much for national art. Edinburgh herself, as Mr. Wyllie said, had given for £1,000 a site for the art galleries worth £30,000, and in the course of the last thirty years Glasgow had raised a sum of £750,000 for art purposes. What the western city has achieved Edinburgh and other Scottish cities can emulate, so that an art gallery and art schools may be founded in the capital worthy of Scotland and her art history. The contention of Mr. Caldwell that the new National Gallery should be erectd in Glasgow will not find support from even the most parochial of his constituents.

ABROAD.

OBITUARY.—We regret to learn from *Science* of the deaths of Dr. J. C. McConnell, anatomist of the U.S. Army Medical Museum, and well known as an illustrator of scientific monographs; and of Dr. R. A. Philippi, long director of the natural history museum at Santiago, Chili, aged 96.

PRESERVATION OF ORGANS IN THEIR NATURAL COLOURS.—This is a problem that appeals to the curator of anatomical preparations no less than to him who has to display zoological or botanical specimens, and to the keeper of a picture-gallery. The results of experiments made at the Anatomical Institute of Lemberg University are described by Dr. A. Burzynski, in vol. 1 of *Archives Polonaises des sciences biologiques et médicales*, pp. 33-51 (1901).

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FORMALIN.—In *Archives Polonaises des sciences biologiques et médicales*, vol. I, pp. 16-32 (1901), the editor, Professor H. Kadyi, gives an account of the use of formaldehyde in the Anatomical Institute of Lemberg University. After much experiment he has arrived at the method of preserving objects treated with formalin in distilled water, changing the latter as often as may be necessary. At any rate, as he points out, a cheaper and simpler preserving fluid cannot be imagined.

WAR MUSUEMS.—Both Japan and Russia have established "war museums," in which such trophies as have been captured are exhibited. The Japanese museum is situated in the centre of Tokio, on a hill whose top is crowned by a magnificent temple, and attracts many visitors. A considerable part of the exhibits are relics of the Russian ships Korietz and Variag, which were destroyed at Chemulpho at the commencement of the war. There is also a Russian flag, much torn by shot but still recognisable, and a bamboo litter on which are distinct marks of blood. The Russian exhibition, which is in a room of the Naval Museum in St. Petersburg, is not so well stocked, at all events as yet. Prominent among the items, however, are models of the Variag and Korietz, the crews of which are justly honoured in their death by their fellow-countrymen, and portraits of the leading officers of those boats.

RUSSIAN ANTIQUITIES.—The ancient town of Kertch in the Crimea, the scene of so many classical finds, dating from the days when the Tourida was a flourishing Greek colony, has again become enriched, owing to the illegal activity of some treasure seekers, who, in digging a trench to one of the catacombs made a valuable archæological discovery. In their search, they entered the Christian catacombs and destroyed an interesting inscription. Emerging from these catacombs, they came across a fresh catacomb, with several compartments, and containing 7 skeletons. It is assumed that these remains belonged to some influential leader and his family; for, during the reign of the Emperor Constantine, who was born at York, it was the custom to give chieftains, or eminent leaders, a silver plate, which they affixed to their saddles. The bust of the reigning emperor was usually engraved on this plate. In the newly discovered grave were found 3 swords, 2 daggers, 2 gold coins from the time of the Emperor Valentine (364-365), the remains of rings, fibulæ, silver plates, portions of a shield, glass vessels, spear heads and other articles of value. The discovery is considered very precious, and worth two or three thousand pounds sterling. The treasure seekers sold these valuable antiquities to a local dealer for a small sum; but the director of the museum at

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Kertch, hearing of the discovery telegraphed to St. Petersberg and seized the treasure on behalf of the Museum. It does not always happen that these valuable relics of the past are thus saved for the benefit of the public, especially in the interior of Russia, where many valuable objects are continually being turned up by the peasants, who melt them down, or even destroy them in their ignorance. The whole of Southern Russia is full of treasure, buried by the merchants, monks and nobles, during the constant inroads of the Tartars and Mongols.

KAISER WILHELM MUSEUM, CREFELD.—Among recent exhibitions at this museum was one illustrating line and form, the object being to show to the technical designers of the town the power that lies in the use of line, and to afford them examples for copy or for suggestion. The illustrations were drawn from natural objects, from ancient and mediæval art, from Oriental art and ornament, from European ornament and caligraphy of the sixteenth to the eighteenth centuries, and, above all, from modern art and engineering technique. The exhibition was held during April and May of the present year, and we have just received a little book, originally intended as a catalogue and guide to the exhibition, but which, for certain reasons, was only issued in June. It contains interesting remarks by the director, Dr. Deneken, with a few typical illustrations.

MECKLENBURG NATURAL HISTORY MUSEUM.—In 1866, Baron von Maltzan of Federow founded in Waren a museum intended to preserve illustrations of the natural history of Mecklenburg, his own collection, especially of Mollusca, forming the nucleus of the so-called Maltzan Museum. A short account of this museum, with a list of the mammals and birds with their eggs and nests preserved in it, is given by R. Jesse in *Archiv des Vereins der Freunde der Naturgeschichte in Mecklenburg* for 1902, pages 77-119. A list of the Reptilia and Amphibia follows on pages 193-195.

MAYENCE MUSEUM.—The collections, long in the possession of the local society, have recently been handed over to the town authorities, and a new museum is being built for their reception. They will be, as before, under the direction of Dr. von Reichenau. We learn that at present, further discoveries are being made in the late Tertiary Beds of the Mayence basin, and there is an excellent opportunity for museums that may be in need of such objects to obtain them by exchange. Plaster casts can also be supplied, made by the well-known formatore, Mr. Lindenschmidt, who, with his staff, is at present engaged at the Mayence Museum.

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DANISH SCIENTIFIC EXHIBITION.—The Danish Government has decided to send a scientific expedition to Iceland and the Faroe Isalnds to investigate the zoology and botany, and to make a geological survey of the islands. The work is expected to occupy about eight years, and the results will be published at Copenhagen. The expedition will be under the leadership of Dr. K. Anderson, a well-known Danish zoologist.

SENCKENBERG MUSEUM.—In the *Bericht der Senckenbergischen Naturforschenden Gesellschaft* for 1903, Dr. F. Kinkelin gives a list of the type and historical specimens in the palæontological collection of this museum, accompanied by references to the literature relating to each specimen. The collection is particularly rich in vertebrates from the Tertiary rocks of the neighbourhood described by Hermann von Meyer, E. Rüppell, O. Boettger, Kinkelin, and others. It also contains a number of molluscs from the same formations, as well as a fine series from the Malay Archipelago—the collections of Dr. Verbeek described by Boettger. Plants are also represented.

RANGOON MUSEUM.—The collections made by Sir Arthur Phayre, at present in the Phayre Museum at Rangoon, will shortly be handed over to Government to form the nucleus of a new provincial museum, with a portion of which the name of Phayre will thus still be connected.

COLOMBO MUSEUM.—The report of Mr. A. K. Coomaraswamy, director of the Mineralogical Survey of Ceylon, in the Administration Reports for 1903, contains a plan of the new mineralogical gallery which is being arranged in one of the rooms at the Colombo Museum. Only a few weeks in each year are spent in working at the museum, but in the first year between 400 and 500 specimens were numbered and catalogued. The room is chiefly devoted to mineralogy and petrology, considerable attention being paid to the economic value of the specimens exhibited. There will, however, be cases containing fossils and specimens illustrating the physical characters of Ceylonese rocks and minerals, with descriptive labels, while a series of geological photographs will be hung upon the wall, as well as diagrams and descriptions of the rocks and minerals.

BEQUEST TO FRENCH MUSEUMS.—A certain M. Bareilher, who died recently, had a curious turn of thought for a French subject. By his will he left his property, amounting to about 100,000 fr., to the German Emperor, and, failing him, to certain museums of his own country. The Emperor has naturally refused to accept the bequest, and so it comes back to France, as was probably foreseen by the testator.

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MUSEO NACIONAL DEL SALVADOR.—On the 9th September, 1902, the Republic of El Salvador in Central America decreed the establishment of a museum for the study and advancement of the natural history, agriculture, and industries of the country. The museum embraces the following sections: (1) objects of natural history, archæology, and numismatics; (2) national agricultural products; (3) national and foreign industrial products; (4) natural products; (5) objects and documents of the history of the country, both ancient and modern; (6) a Botanic garden. Beginning on July 1st, 1903, the museum has published an official organ entitled, *Anales del Museo Nacional*, and appearing monthly. This has contained various articles on museums in general, in addition to those dealing with the one at El Salvador in particular. We hope that both the museum and its interesting periodical will go on and prosper.

Correspondence.

MUSEUM AND ART GALLERY,
BEAUMONT PARK, PLYMOUTH,
2nd SEPTEMBER, 1904.

To the Editor of *The Museums Journal*.

Since the Norwich meeting of the Museums Association, I have received several applications for sets of copies of the species labels used in this museum for the fresh flower collection. They were printed, however, with special reference to the occurrence of the plant in the Plymouth district and the majority are not suitable for any other locality, hence, in view of the demand, it would seem useful and desirable to print a set bearing only general remarks, and if a minimum of ten museums would subscribe to such a series I would undertake to get one out, using Bentham and Hooker's Handbook of the British Flora as a basis, at a uniform price of a penny per species (three copies of each). The series might have other uses besides the labelling of a collection of flowers, *e.g.*, it would form a card catalogue of British plants. A specimen label will be forwarded on application.

The labels could be conveniently sent out in monthly batches of one to two hundred species, as printed, each batch to be paid for on delivery, and the total cost to each museum for the 1315 species recorded in the last edition of the above work would be less than £5 15s. 0d. (including postage), a mere fraction of the cost of printing. I should be glad to receive the names of institutions willing to co-operate, before November 1st.

E. ERNEST LOWE,
(*Curator.*)

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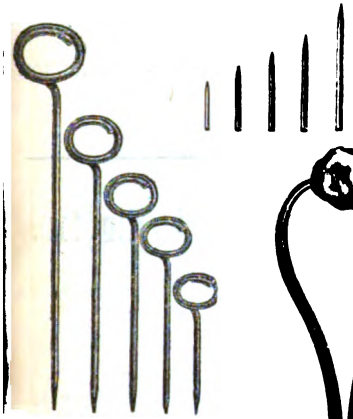
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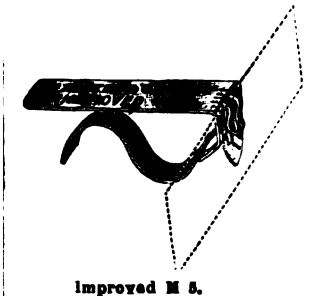


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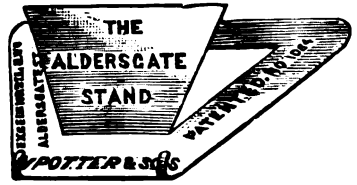
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The object of the Association is the promotion of better and more systematic working of Museums throughout the Kingdom. In order to promote a better knowledge of Museums, the Association meets in a different town each succeeding year.

Each Museum contributing not less than one guinea a year becomes a Member of the Association, and individuals are admitted as Associates on payment of 10s. 6d. annually.

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EDITED BY

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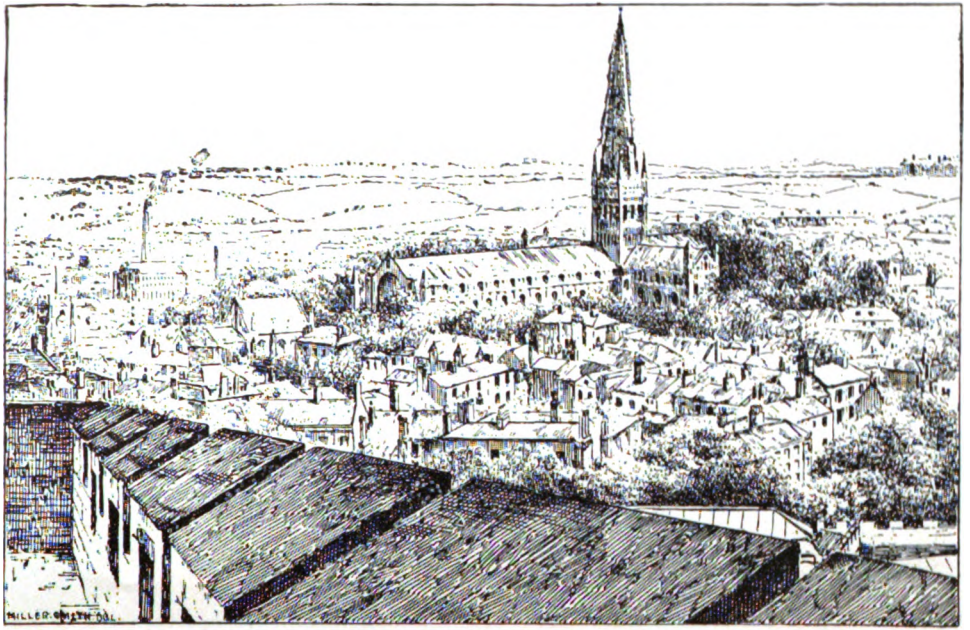
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CONTENTS.

	Page
Norwich Castle Museum—Thomas Southwell, F.Z.S.	107
District Museums—Charles Madeley	117
Duty-free Spirit	122
Professor Ray Lankester on Museums and Nature Study	124
Museum Publications :—	
Meddelanden fran Nordiska Museet	130
The Three "Superstitions" of Professor Haeckel	131
Cambridge	131
Sheffield	133
Colchester	133
Plymouth	133
General Notes :—	
Appointment	135
Royal Scottish Museum	135
Museum at Kirkstall Abbey	135
Millport Biological Station	135
Laing Art Gallery	135
Norwich Castle Museum	135
Pitt-Rivers Collection, Oxford	136
Leeds Art Gallery	136
Camberwell Polytechnic, London	136
British Museum : Historical Record	136
Royal United Service Institution, London	137
The Theft of Nelson Relics	137
A Mediæval Vestment	138
Scholars and Leeds Museum	140
Recent Additions to Glasgow Art Gallery	140
St. Leonards-on-Sea	141
Swiney Lectures on Geology	141
Museum Conference	141
National Portrait Gallery : its Extension Demanded	141
Where is it ?	142
Driffield's Mortimer Museum	142
Hamburg Museum of Ethnology	143
International Congress of Zoology	143
A Relic of Napoleon Buonaparte	143
New Zealand Museums	144
Correspondence	144

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NORWICH CATHEDRAL FROM THE CASTLE BATTLEMENTS.

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THE MUSEUMS JOURNAL.

Vol. 4. *October, 1904.* *No. 4.*

Norwich Castle Museum

(ESTABLISHED 1824).

SOME NOTES ON THE HISTORY OF ITS FOUNDATION AND PROGRESS.

By THOMAS SOUTHWELL, F.Z.S.

[Read at the Norwich Conference, 1904.]

IT is believed that a brief sketch of the origin and progress of the Norwich Castle Museum, together with some account of the building in which the collections are now housed, and of its conversion to its present purposes, would to some extent add to the interest with which the museum will be inspected by the experts in such matters who have honoured us with their presence, and whom we heartily welcome. I have therefore much pleasure in presenting the following notes.

One of your most distinguished presidents pointed out that "all the earliest collections, comparable to what we call museums, were formed by and maintained at the expense of private individuals," and that "in every case they were maintained mainly for the gratification of the possessor or his personal friends, and rarely, if ever, associated with any systematic teaching or public benefit."

The contents of many of these early museums have perished from neglect, and objects perhaps of great value have thus been totally lost, others have been dispersed by the auctioneers, whilst a few have reverted to the nation or have formed the nucleus of our great teaching institutions such as Oxford and Cambridge; examples of each will readily occur to my hearers; but there is one such museum still existing which will serve to illustrate the heterogeneous nature of such

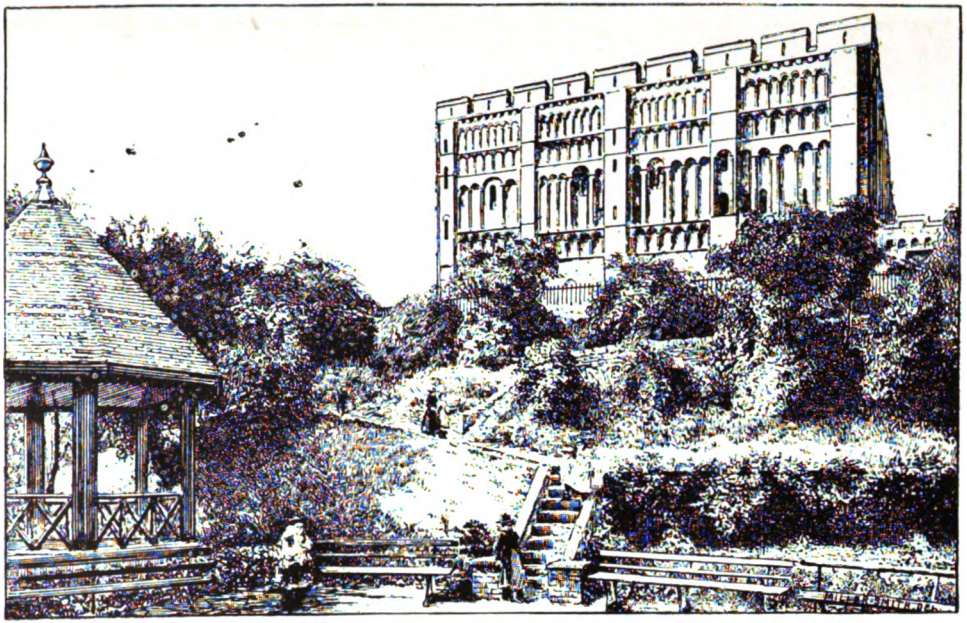
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collections, their utter absence of arrangement or the classification of their contents, and the massing together of a number of objects highly valuable in themselves, but utterly wasted from the point of view happily now prevailing as to the use which should be made of such collections. I refer to the museum of Sir John Soane, acquired by the nation in 1833 and still exhibited intact in its original home, it may be as an awful example of what such collections formerly were and for our special avoidance. We now regard a museum as a serious trust and its effective management a matter not to be lightly undertaken.

Confining ourselves to the county of Norfolk, which for centuries has produced a race of keen naturalists and intelligent sportsmen, many of whom made private collections, particularly of birds, the earliest of which we have any precise knowledge was that formed by our distinguished citizen, Sir Thomas Browne, who, about the year 1669, wrote to Dr. Merrett, then engaged in collecting materials for an enlarged edition of his *Pinax Rerum Naturalium*, and who had asked his assistance: "I shall be very reddie to do you service in order to your desires, and shall endeavour to procure you such animalls as I have formerly met with . . . though many of my assistants are dead . . . I wish I had been acquainted with your desires 3 yeares ago, for I had about fortie hanging up in my howse, wch the plague being at the next doores the person entrusted in my howse, burnt or threw away." In another place he mentions the "Skull and Bones of a Whale which was cast upon the Coast near Wells," and which he had by him. Evelyn visited Sir Thomas Browne in 1671, and among other natural history objects was much impressed with his collection of the eggs of birds breeding in the county, which I imagine at that time were very rarely collected. Seeing that the methods of preserving natural history specimens were in those days very imperfectly known, we are not surprised at the action of the "health officers" in ordering the destruction of Browne's specimens

As an example of the quasi-public museums of the eighteenth century, I may mention a collection formed by one Daniel Boulter of Great Yarmouth, which in the diversity of

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NORWICH CASTLE FROM THE MOAT.

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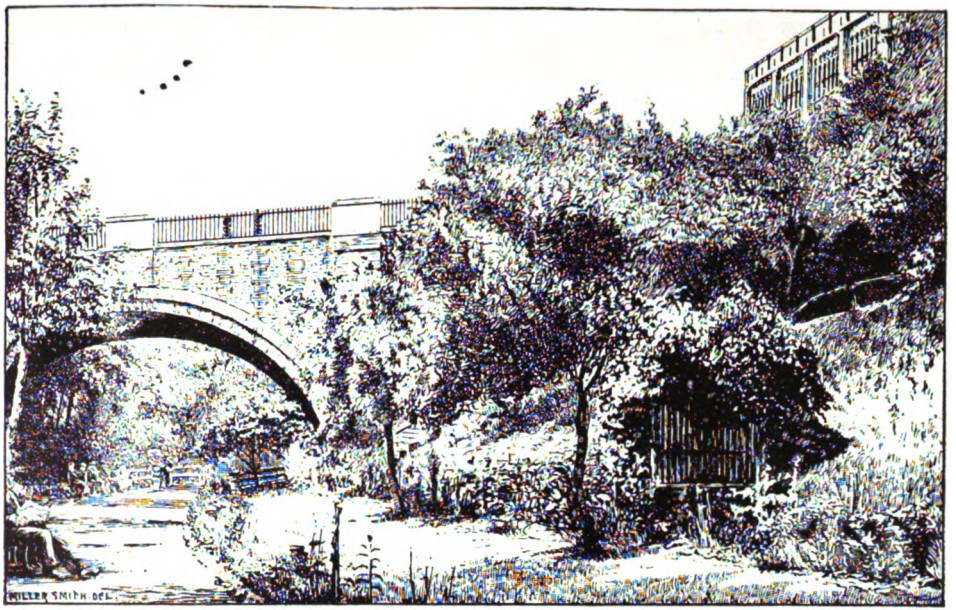
its contents rivalled the famous Tradescants Museum; although it did not possess the precious dodo or a claw of the fabulous "Rock," it seems to have contained many objects of interest, the bulk of them probably of local origin. Astley Cooper, Sir Aston Lever, John Ives the antiquarian, and J. Dawson Downes a noted falconer, are amongst those who contributed to the collection. A very interesting catalogue was published about the year 1795, it consisted of 165 pages and enumerated 4420 "lots," including almost every branch of zoology as well as antiquities, books, and pictures, this, probably emulating his great predecessor, he somewhat magniloquently entitled "Museum Boulterianum." After Boulter's death, which took place in 1802, the collection was sold, and of what became of it I can find no trace, but C. J. Palmer, in his "Perlustration of Great Yarmouth," writes as follows:—"It is very much to be regretted that the opportunity thus offered was not embraced, of forming the commencement of a town museum; but at that time the war, money-making, and social enjoyment were the only things thought of," we cannot but share in the author's regret that the taste for such matters was then at such a low ebb; but Palmer's aspiration has of late years been accomplished and a thriving corporate museum has been established in the town. The county of Norfolk has witnessed the disposal of many private collections, but many of the most choice items of their contents have found a fitting resting place in the Castle Museum.

The Norwich Museum owes its origin to a number of literary gentlemen who, separating themselves from a still existing library (to which it was subsequently re-united), in the year 1822 established a "Literary Institute," for the purchase of "standard works in every department of science and literature, English and foreign," and to the library thus founded, at a time of considerable local literary activity, many distinguished inhabitants of the city and county were attracted, Simon Wilkin, the editor of the standard edition of Sir Thomas Browne's works, being the first librarian. At the second annual meeting of this society, in 1824, a resolution was passed recommending the formation of a museum under the auspices of the institution, to be housed in one of its

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rooms. This was at once approved, and carried into effect without delay; and at the next annual meeting of the institution (1825) the chairman adverted in terms of high satisfaction to the considerable prosperity of the museum, and its rapid increase in public favour and estimation. May I here be allowed to quote from the original prospectus a passage showing the enlightened views of its founders, eighty years ago, as to the formation of a provincial museum, and what should be its functions—views which I venture to think will meet with the approval of even the most advanced members of the Museums Association? "One of the most useful objects of a local museum," it is there stated, "is the concentration of the peculiar local natural productions of the district"; and in the first annual report of the committee of management of the newly formed "Norfolk and Norwich Museum" occurs the following paragraph:—"It appears to the committee that the best means of attaining the object in view is by directing the principal attention, at present, to collecting the types of the modern genera [*i.e.*, individual specimens of each genus] in the various classes of natural history. Though some sacrifice may be made, by this plan, of the more showy and popular methods of forming a museum, your committee feel convinced it is the only system by which a scientific acquaintance with the objects collected can be promoted, and the *utile et dulce* of such an institution be enjoyed." Under these enlightened conceptions the Norwich Museum was established, and has hitherto been conducted; and I have only to mention the names of Sir J. E. Smith, Dawson Turner, the Rev. William Kirby, Professor Sedgwick, Bishop Stanley, Thomas Brightwell, J. H. Gurney, and Lord Walsingham amongst its distinguished presidents, to convince my hearers that there was no danger of its drifting into a mere aimless assemblage of curios and bric-à-brac. Started on a very humble scale, the museum soon outgrew the single room appropriated to its use, and after various changes of location, which I need not trouble you by enumerating, during which it was divorced from the Literary Institution and started on a career of its own, it was determined in the year 1837 to purchase a site in St. Andrew's Street, and on it was erected a

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SAXON ARCH, APPROACH TO THE KEEP OVER THE DRY MOAT.

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building affording accommodation, as well to the libraries of the Literary Institution and the Medical Book Club. The new building was opened in 1838, and the Literary Institution became the tenant of its offspring till 1886, in which year it was re united to the older Library, from which it had separated in 1822, and removed to the premises still occupied by the joint libraries.

But all this involved a further expenditure of some £3200, and necessitated the raising of a large loan. This was done partly by a mortgage on the building of £1000, partly by subscriptions and partly by interest bearing shares. This was the commencement of a system of finance which had in after years a disastrous effect on the prosperity of the museum. It being supported by voluntary contributions, the subscribers after a time naturally objected to so heavy a charge, and that the money subscribed for the advancement of the institution should be appropriated in paying interest to the representatives of the original shareholders who, probably, in the first instance, treated the advance more in the nature of a gift than in that of a profitable investment. Time passed and constant additions were being made to the collections by gift, purchase, or bequest, and although one continual struggle between impecuniosity and progress marks the history of the museum for many years, even in its darkest days through the interest and liberality of its many supporters, help was always nearest, when to all appearance the prospect was the most dreary. A strenuous effort was at last made to extinguish the interest bearing shares, the charge of which bore so heavily on the funds of the museum, and this, owing to the generosity of the bulk of the shareholders in relinquishing their claims, and by the buying up of the remainder of the shares, was gradually accomplished; this added to two quite unexpected legacies of £1000 each enabled the trustees to pay off the mortgage of £1000, and finally, after realising the estate and discharging all liabilities, the collections were conveyed by deed to the corporation of the city free from debt. But this is rather anticipating events.

It becoming known in 1883 that the Prison Commissioner had decided to erect a new prison and discontinue

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the use of the castle for that purpose, it occurred to the late Mr. John Gurney, of Sprowston, that it might possibly be made available for a museum, the then existing building in St. Andrews having become sadly crowded and insufficient for the due display of the collections. After protracted negotiations, which however were much furthered by the purchase of the castle from the Prison Commissioners by the corporation of the city, plans for its conversion into a museum were submitted by various architects, those eventually chosen being by our citizen, Mr. Ed. Boardman, and a subscription list, headed with £5000 by Mr. Gurney, opened, it was decided to proceed with the work, the final arrangement being that the museum authorities should undertake the structural alterations and the internal fittings be supplied at the cost of the city, the whole when completed becoming the property of the corporation, and the cost of maintenance provided for by a charge on the rates.

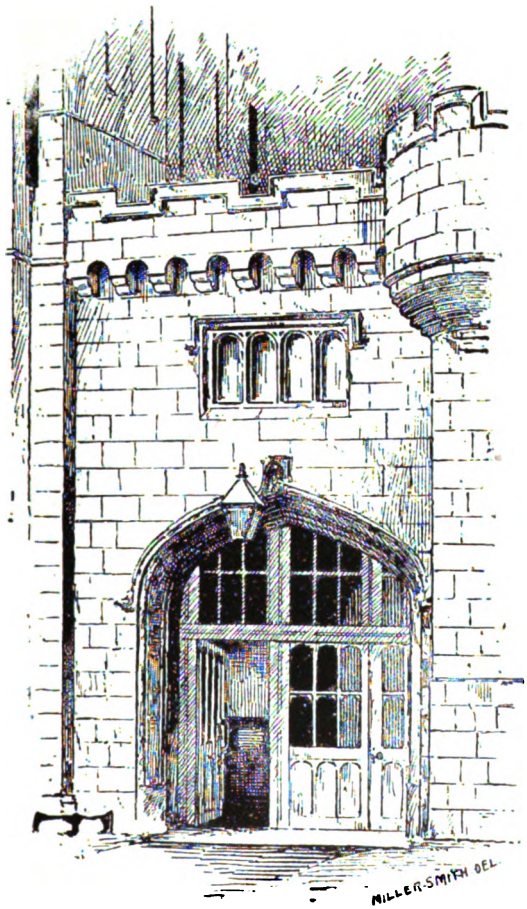
The work of conversion, commenced in 1886, was effected at a cost of £26,474 (including the purchase of the building), £14,389 of which was raised by public subscription, and this beautiful and extensive museum was publicly opened by the Duke and Duchess of York on the 23rd October, 1894. Thus a dark and gloomy prison was converted into a series of light and elegant galleries, which it is hoped may prove a source of pleasure and profitable instruction to generations yet unborn.

The removal of the collections to their new home was an arduous undertaking, but it was successfully planned and carried out by Mr. Reeve, the curator, whose taste in arranging and grouping the exhibits, while strictly adhering to their due scientific sequence, is evidence of his artistic feeling. I also think it will be acknowledged that the art of taxidermy, to which the late Sir William Flower attached such deserved importance, is *not* "sadly neglected" in this city.

History of the Castle.

It may be of interest, especially to our antiquarian friends, to give a very brief sketch of what is known historically of the ancient castle of Norwich, of which, it must be remembered, that the keep is the only portion remaining, all the other

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ENTRANCE TO THE CASTLE MUSEUM.

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buildings having been erected by the county magistrates in the year 1824. For the following particulars I am indebted to the Rev. William Hudson, M.A., F.S.A., who contributed a chapter on the subject to the first edition of the Official Guide, which I have here abridged.

The mound on which the castle was erected is artificial, and a tradition, which may be reasonably accepted, attributes its formation to Uffa, first King of the East Angles, who reigned about A.D. 575. The original "*castrum*" was doubtless a timber fort, defended by a stockade. The first stone castle was erected soon after the Norman Conquest, by William Fitz-Osborn, who held it for the Conqueror. That it was a substantial building is evidenced by the fact that in 1075 the Countess Emma, wife of the rebel Earl Ralph de Guader, held it for three months against the King's troops before making an honourable capitulation.

Mr. Hudson is of opinion that no relics of this building survive, except perhaps a few slight remains in the walls of the basement. The great Earl Roger Bigod, in the reign of Stephen, set himself up here as an independent chief, and the building of the keep, as we now see it, is attributed to him. Hugh surrendered the castle to Henry II., but seized and held it again in 1174 for a short time. In 1217 it was held by the French King Louis in opposition to King John. After that it ceased to be of any military importance, and till the middle of the fourteenth century was used as a royal prison. In 1345 it was given to the sheriff of Norfolk for a county prison, and in 1806 was transferred to the magistrates of the county of Norfolk, who retained it till the year 1884, when it was purchased of H.M. Prison Commissioners by the city of Norwich, for conversion into a museum.

In the 750 years of its existence the old keep was subject to many alterations externally, but the most grievous of all was in 1834, when the county magistrates put an entirely new face on the building quite after their own enlightened ideas, perpetrating an act of "restorative art" of the most degraded kind. The interior, however, has been treated in a very different spirit by the museum authorities, not a single architectural feature has been hidden, and the portions covered

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by wall-cases are modern brickwork of a most unsightly character.

To convert it to the purposes of the museum the fittings of the long disused prison in the keep were removed, and the floor lowered some ten feet, exposing portions of the basement walls and many architectural details, which were carefully cleaned and preserved; the old well of the castle, the precise site of which was not previously known, was discovered and cleared out, but nothing of interest was found in it; a double pitched roof and a central party wall, on the lines of the originals were erected, and the curious passages in the thickness of the walls, probably used by archers and approached by spiral staircases leading to the ramparts, were cleared out and made available. The beautiful Norman doorway in Bigod's Tower was protected from the weather, and a curious recess in the south-east angle of the keep, by some supposed to have been used as a chapel or oratory was rendered accessible; in the latter and on the walls of a portion of the basement believed to have been used as dungeons, are many interesting carvings supposed to have been the work of prisoners.

Statistics of the Present Museum.

The museum is governed by a committee consisting of ten members of the city council, and ten persons specially interested in science, literature, and art, of which body the mayor for the time being is the chairman; it is supported by a grant equal to one penny in the pound on the total assessment of the city, under the Norwich corporation act of 1889. This grant, in the financial year ending March, 1904, amounted to £1,607, to which must be added £101, received for admissions on the two days in each week on which a charge of 3d. is made; £148 for admission to the battlements, &c.; and sundry small sums arising from the sale of guide books and photographs; raising the gross income to £1906. The gross expenditure over the same period was £1984, but this included an extra expenditure of £105, for alteration in the fittings for electric lighting.

The following table will show the total numbers of persons who passed through the turnstiles in the eight complete years

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during which the record has been kept; also an analysis of the numbers of attendances on Bank Holidays, Sundays, and other occasions during the year ending 31st December, 1903

The totals of attendances during the eight years the turnstiles have been in use from January 1st to December 31st, were:—

	Sundays.	Free Days.	Pay Days.	Totals.	Battlements, &c., included in foregoing.
In 1896 ...	50,616	98,849	9,935	159,400	5,854
„ 1897 ...	43,617	86,588	9,385	139,590	6,393
„ 1898 ...	36,043	83,286	9,640	128,969	6,894
„ 1899 ...	35,415	83,474	10,217	129,106	7,603
„ 1900 ...	26,805	73,995	8,428	109,228	6,836
„ 1901 ...	24,394	76,360	8,495	109,249	7,796
„ 1902 ...	31,384	79,250	8,063	118,697	6,742
„ 1903 ...	47,781	82,359	8,153	138,293	5,963
Totals...	296,055	664,161	72,316	1,032,532	54,081

The attendances on the Bank Holidays of 1903 were:—

Easter Monday	4,850
Whit Monday	1,041
First Monday in August... ...	2,064
December 26th	1,752

The averages for the year, omitting fractions, were as under:—

For 52 Sundays	918
„ 209 free days...	394
„ 102 days on which a charge was made for admission ...	79
„ the total of 363 days... ...	380
„ the battlements, &c., on 309 days	19

DISCUSSION.

The President, in conveying the thanks of the Association to Mr. Southwell for the interesting account he had given them of the history of the Castle Museum, said that Norwich was in the fortunate position of being able to carry back the history of the museum to a period far earlier than most museums could boast of. The history of this Castle Museum

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was part of the history of the country. He had the highest respect for the accuracy of Mr. Southwell's communications, and for the completeness with which he worked out anything he undertook. But he had made one serious omission. In describing the history of the museum, he had neglected to say anything about his own services. Within recent years there had been no one who was not part of the official staff of the museum to whom greater thanks were due than to Mr. Southwell, for the keen interest he had taken in the study of zoology in this part of the country, and for the services he had rendered to the museum.

Mr. J. MACLAUCHLAN said he had come to Norwich with the greatest pleasure, for though he had never been there before he had known its history since his boyhood, and had heard something of its many charms. He had also had a great desire to see the city's fine museum. It was known all over Great Britain, even so far north as where he lived. But he had come to Norwich principally to see Mr. Southwell; and it had delighted him to notice the cordial way in which the president had acknowledged that gentleman's work. Although he had not been in Norwich before, he had known Mr. Southwell by slight personal acquaintance, but mostly by correspondence, for nearly a generation. In one department of natural history, the cetacea, Mr. Southwell was perhaps, with the exception of one of the Association's former presidents, Sir W. Turner, the highest living authority. Not only was Norwich indebted to Mr. Southwell, but so also was natural history science, and especially that branch of it which he had made his own. One part of the paper which a little amazed him was Mr. Southwell's comments on the fact that more people went to the battlements than visited the museum itself on pay-days. He was not altogether disposed to sneer at the people for that. It might be sneered at by some, as showing a mere desire to go aloft and see something or other; but it could be defended on other grounds. After all they did see from those battlements something in natural history far greater than anything in the museum. They could see the great country all round about, a country created by the Great Geologist, the Great Architect of the Universe, and, looking on nature herself, they could see finer art than anything that lined those walls.

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District Museums:

A Suggestion to County Councils.

By Charles Madeley.*

My first proposition is the very general one that the multiplication of museums is desirable. Perhaps, in view of the fact that we are assembled as a conference of persons professedly interested in museums, I might take that for granted. If so, it is a symptom of the change that has come over our view of museums since the time when Chetham's Hospital and its curiosities was the most popular sight in Manchester.

The cabinet of curiosities, which naturally developed into a collection of monstrosities, has ceased to fulfil the popular idea of a public museum, although it is still fairly attractive in the form of a side-show of freaks, as an appendix to a more or less regular place of entertainment.

Under the new idea of museums, we refuse to look any longer upon them as mere curiosity shops, but require them to justify their existence by diffusing information, and, wherever possible, by advancing knowledge. This theory is perhaps more prevalent inside museums than outside them, among museum curators than among museum visitors. But it is spreading, and forms perhaps a larger part of public opinion on the matter than the public itself quite realizes. I am perhaps expressing an optimistic view, but I think few people visit a museum now-a-days without expecting to learn something, although the number of those who come with the idea of learning anything in particular is still lamentably small.

It being conceded that museums may and should serve a useful purpose, the desirability of multiplying them follows as a matter of course. If we go a step further and hold, as many do, that museums may serve a distinctly educational purpose, and take a place which will be otherwise un-

* Read at a Conference of persons interested in Museums at Manchester, 19th March, 1904.

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occupied in the general educational system of the country, then the multiplication of museums becomes not only desirable but necessary, and the rest is a mere question of ways and means.

The existing machinery for the establishment of these institutions is, unfortunately, not favourable to the multiplication of such museums as we desire to see. It was devised at a time when all that was thought necessary was to provide a building, or a room, and then to ask the inhabitants of the neighbourhood to dump into it whichever of their possessions they were most tired of. To guard the ratepayers against any temptation to create an efficient institution, a narrow limit was imposed by parliament in its wisdom upon the rate leviable for this and some kindred purposes. After half a century, efforts are now being made to get this limitation abolished

If we accept this view—that no museum ought to cost more than a small fraction of the amount leviable under acts which authorize also the establishment of libraries and schools of art and science—then I admit that a museum which attempts to live up to the modern idea of its possibilities and its duties is a comparatively expensive thing. But if you compare its actual cost with that of any other part of our educational machinery, I maintain that it is exceedingly cheap.

Public museums have hitherto been established on a purely local basis; each town which has formed one has done so with a single eye to its own wants, the satisfaction or the instruction of its own inhabitants. As far as the larger towns are concerned, this may work very well, but as in educational matters small areas have not been found desirable, so in a small town, still more in a rural district, the formation and maintenance of an efficient museum is scarcely practicable. We may admit that a museum is too expensive a piece of apparatus to be provided in every village.

My suggestion, therefore, is that as the management of education has been locally centralized, the bodies which are now responsible for it, the County Councils, should take steps to secure that whatever aid the museum can give shall be provided.

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The two principal factors in the formation of a good local museum, by which I mean a museum established for the benefit of the inhabitants of a particular locality, rather than for the cultivation of a particular branch of knowledge, or for the use of a particular class of persons, are these—

(1) Public spirit or local patriotism, which produces generous donors and enlightened managers.

(2) A capable staff, which does all the rest.

I do not mention a sufficiency of means, because that is implied in the second requirement. Nor do I suggest which is the more important of the two factors. Where present they act and react on each other, producing results unknown elsewhere. I only say that any proposition for the establishment of public museums which did not promise to secure both these requisites would be radically defective.

Local patriotism we may expect to meet everywhere, in town or country, but the ability to maintain a sufficient staff is entirely a matter of ratable value, *i.e.*, roughly speaking, of population and area; and here is where the county council would come in. To take a concrete example, the county council of Cheshire would establish half-a-dozen, or perhaps more, district museums, choosing centres of population, such as Runcorn, Altrincham, Knutsford, Macclesfield, Crewe, Northwich, not only for their own sake, but because they would also be accessible from the neighbouring rural districts.*

Each museum would consist, as I conceive it, of two parts or sides. One side would be strictly educational in its aims, and general in its contents; dealing, that is, with those subjects and objects which are of general rather than local interest, and dealing with them in such a way as to illustrate and expand the teaching of the schools. This side would be provided and controlled entirely by the county council The other side would be local and variable in contents. It would not be so strictly educational, or perhaps I might say not so elementary in its appeal to the student, but would aim rather

* To simplify the argument I have ignored for the moment the museums already existing in some of these places.

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to satisfy and cultivate the taste of the adult visitor. The management of the whole would be in the hands of the county director of museums, who in each district would advise and consult with a local committee.

It will appear at once as an anomaly that whilst I have dwelt on the necessity of a capable staff for each and every museum, I am now proposing that one officer should serve a dozen. The explanation is that on the educational side all the district museums would be exactly alike, with an exception to be referred to which does not affect the argument. I am not one of those who consider that every child should be taught the natural history of its own surroundings only. You may begin with that, but its requirements in science and art, as in literature and history, are general rather than local, and in the museum we require a general conspectus of knowledge and not an imperfect and distorted view based on local peculiarities. If, then, the educational side—the county side—of all the museums is identical, the work of organization, of selection, of exposition and exploitation, would be done once for all. Once the plan and scale of the exhibition were decided on, the details would be worked out as for a single museum; but instead of one installation being arranged, six sets of everything would be ordered, and six museums stocked at once.

I do not propose to go into details; the point I would insist on is that in this way the cost of organization would be minimized without any loss of efficiency or of local interest.

In addition to the general arrangement, always on view and absolutely necessary, there should be (still on the county side) in each museum a certain amount of more special and more advanced material, perhaps generally of a kind appealing specially to the sense of taste and beauty, which should be changeable, circulating from district to district, moving once in three, four, or six months from one museum to another.

The county collection would in all cases be exhibited in fittings of standard sizes, standing loose on the floor, in fact holding in each museum much the same position as the South Kensington loans do, but of course occupying much greater space. I do not think I need go further into details, the rest

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seems to follow, and I see in my mind's eye the county director of museums paying his periodical visit to each district museum, accompanied sometimes by his van, spending a week in overhauling and placing fresh local contributions, and consulting the local committee on future work.

Now what would be the cost of this? That would depend upon the view which the county council took of its privileges and responsibilities. But seeing that in the administrative county of Cheshire a rate of ⅛d. in the pound produces £1700 a year, an amount which seems quite practicable for the purpose, I think that if some such scheme as this is not adopted, it will not be on account of its excessive cost. For something would be required of the locality. I think the town would be reasonably required to find the room, a proportion of the establishment expenses, and the cost of installation of the purely local exhibits. The amount contributed locally and the degree of control allotted to the local authority would probably vary together. In return for some surrender of its authority, the locality would gain a systematic exhibition of the essential educational side of its work, and good expert advice—just the two items which a small town cannot at present provide for itself.

A question which may be asked is whether the county council has the power to take up this matter, but I would deprecate any discussion of the point at this stage, for two reasons. Firstly, it is very doubtful whether there is anything just now which a county council could do which could by any means be called educational, and which would be considered to be beyond its powers; and, secondly, I have great faith in the dictum ascribed to the late Sir Joseph Heron, and to several other eminent town clerks. A committee was once discussing a proposed new line of action, when the question was raised whether the committee had legally power to act as suggested. "Gentlemen," said the town clerk, and I am sure any good county clerk would say the same, "Gentlemen, you make up your minds what you want to do, and I will find the law."

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Duty-free Spirit.

THE following communications with reference to the admission duty free of specimens in spirit from abroad tend to show that the Government are beginning to recognise the necessary requirements of museums and other teaching institutions, though the restrictions still imposed weaken some of the concessions they have granted :—

Inland Revenue,
Somerset House, London, W.C.,
2nd September, 1904.

Sir,—I am directed by the Board of Inland Revenue to advert to your letter of the 18th February and their reply of the 25th February last, and to acquaint you that after communication with the Treasury and the Commissioners of Customs the Board have now provisionally approved of regulations under which spirits containing scientific specimens preserved abroad may be imported duty free by Universities, Colleges and other Public Institutions for purposes of research or teaching; and the Board have been pleased to direct me to forward to you the enclosed typed copy of the proposed Regulations for your information.

I am, Sir, your obedient servant,
(Signed) J. B. BYRNE,
Assistant Secretary.

E. Howarth, Esq.

Regulations under which spirits containing scientific specimens preserved abroad may be imported duty free by Universities, Colleges and other Public Institutions for research or teaching :—

1. The Governing body of the University, College or Institution, or a responsible representative thereof, must be authorized by the Commissioners of Inland Revenue to receive spirits duty free under Section 8 of the Finance Act, 1902; or to receive under these Regulations scientific specimens imported from abroad in spirits.

2. The specimens must be imported by or for, and addressed to, the University, College or Institution, or a responsible representative thereof.

3. The importations must be effected in ships of forty tons burden at least, and in casks or other vessels capable of containing liquids each of the size or content of nine gallons at the least, unless the specimens are in glass or stone bottles, properly packed in cases, and forming part of the cargo of

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the importing ship, and duly reported, as provided by the spirits paragraph of Section 42 of the Customs Consolidation Act, 1876.

4. Due notice of the expected arrival, with the import particulars so far as they are known of such goods. must be given in writing to the Collector of Customs at the place of importation, if an outport; or, if in London, to the Office Inspector, Custom House, Lower Thames Street, E.C.

5. The quantity of spirits must not be in excess of that necessary for the preservation of the contained specimens.

6. The ordinary form of Requisition for duty-free spirit, having thereon a certificate signed by the Supervisor that the applicant is authorized to receive such spirit under Section 8 of the Finance Act, 1902, must be adapted by striking out the words "of not less strength than 50 o.p.," and inserting in their place "in which certain specimens imported from abroad are contained," the estimated bulk gallons being stated. The requisition must be sent to the Customs, as in the case of the notice referred to in paragraph 4.

7. The differential duty of fivepence per proof gallon of spirits must be paid prior to the removal of the specimens from the place of importation, and their removal must be effected under a bond to cover the duty on the spirits in which they are contained.

8. Notice of the receipt of the specimens at the University, College or other Public Institution, must be given to the proper officer of Inland Revenue, and the packages containing them must not be opened until he attends to make his examination of them.

9. On the debit side of the stock-book kept in pursuance of the general regulations governing the receipt of spirits duty free under Section 8 of the Finance Act, 1902, are to be entered in a special opening prepared for the purpose, particulars of the specimens received, together with the estimated bulk and proof gallons of spirits in which they are contained.

10. None of the spirits in which the specimens are preserved shall be removed from them, and, except as provided for in the next paragraph, the specimens shall not be removed from the University, College, or Institution at which they have been received.

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11. When scientific specimens preserved in spirits are imported under these Regulations for inspection only and subsequent return abroad within a period of twelve months from the time of importation, a statement to that effect must be endorsed on the form of Requisition for duty-free spirit sent to the Customs Officer at the time of their importation. In such cases a deposit of the differential duty will be accepted by the Customs with a view to its being refunded on application after the specimens are certified to have been duly exported in the same condition as imported.

12. Notice of the intention to export the loaned specimens must be given to the proper officer of Inland Revenue, and to the Collector of Customs at the port of exportation unless that port be London, in which case the notice must be given to the Office Inspector, Custom House, E.C., and prior to the removal of the specimens from the University, College or Institution, bond (Form No. 295-19) must be given for their due shipment, or a sum equal to the duty chargeable on the spirits in which they are contained must be deposited with the Collector of Inland Revenue, who will repay the amount on receiving an official certificate that the specimens have been exported.

13. A warrant (Form No. 521, to be obtained from the officer) must be passed for the exportation of the specimens, the appropriate particulars being entered thereon.

Professor Ray Lankester on Museums and Nature Study.

THE following important letter has been received from Professor E. Ray Lankester, and is published herewith by permission :—

British Museum (Natural History),
Cromwell Road, London, S.W.,
16th March, 1904.

My dear Sir,—I have received a letter from the Rev. Claude Hinscliff making enquiries as to the Natural History Museum and nature study.

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In the first place, I wish to say that I have the greatest sympathy with the desire to make our museums as intelligible and useful to the people as possible.

A great national museum like that in Cromwell Road is carried on with two main purposes in view:—

A. The obtaining and preservation of objects of natural history to be kept as records for all posterity, and for the purposes of scientific study and progress.

B. The exhibition of such portions of the collections as are fit for this purpose in public galleries for the "edification" of the public. The persons aimed at under this second head are not merely children or young persons undergoing courses of instruction, but every fairly intelligent member of the community. It is to me often somewhat surprising that there are a large number of benevolent persons who are anxious to arrange for the visiting of museums by children or young people and yet have never visited such museums themselves, and are, apparently, not aware that the exhibitions in the museums are meant for *their delight and instruction*, even more than that of children.

I may say that the two purposes which I have mentioned are those which have been from the first recognised by the trustees of the British Museum, and are more or less clearly indicated in the Act of Parliament of 1753. On the other hand, the trustees have never aimed at what may be called "academical" or "scholastic" instruction, and probably it will be recognised that they are right in this attitude.

Schools and colleges have their own small collections specially arranged in connection with class teaching. The trustees have never proposed to supply this kind of exhibition; on the other hand, they open the galleries to all the world for the instruction and edification which they can give on every day in the year except Good Friday and Christmas Day. Any teacher may bring young or adult pupils to the museum and explain the contents of the cases to his party, but only on condition that he or she does not cause any disturbance or inconvenience to other visitors. It would not do to have the public galleries used as a sort of free and general lecture halls for unauthorised or even for authorised lecturers.

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The contents of the cases are more and more carefully selected and arranged as years go by, and more and more skilfully labelled and set so as to convey information. The specimens set out are not merely such as to be pointed at and dismissed by a teacher escorting a crowd of children round the museum, but are very beautiful and anxiously chosen things, calling for individual study and comparison by aid of the labels and guide-books which we provide.

I am not able to speak of the trustees' views in this matter; but, personally, I should be glad to see a lecture theatre attached to the museum, as in the great Natural History Museum at New York, where lectures should be given once a week, free to the public and illustrated by lantern slides, on the contents of the museum and the way to see and study them.

But such lectures should, in my opinion, be given by the very ablest members of our staff, or by men specially selected for their great ability in exposition, and not by any volunteer teachers or school authorities unconnected with the museum. That, I say again, is merely a wish of my own, and I am not able to say whether at any time in the future the trustees may consider it worth putting into practice.

The above remarks answer, I think, Mr. Hinscliff's inquiries Nos. 1 and 2 (see copy of Mr. Hinscliff's letter, enclosed herewith).

As to No. 3—"possibilities of lending slides and specimens"—I may say that there are no slides to lend, but that we allow anyone to take photographs for slides on application, and we do not lend specimens. We could not remove them from the cases without loss and injury and destruction of our own exhibition But we *give* away thousands of specimens every year. Every university in the country, a great many schools and municipal museums, and also the London School Board (County Council) are on a list of institutions or persons "approved by the trustees" as fit to receive gifts of our duplicates. And we give, and are ready to give, to such institutions, from time to time, as duplicate specimens become available, thousands of insects, shells, bones, fishes, fossils, minerals, &c. But—and this is important—we do not undertake to send out ready-made school collections. We

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have not the staff for that, and it is not one of the purposes of the institution. Those who ask for and receive our specimens must know *what* they want and how to use what they get; that is to say, a really qualified teacher or curator who understands natural history must choose from our duplicates and know how to utilise what we give him.

As to the last enquiry (No. 4)– "aid from the staff available for teachers"—I must say that there is none and ought to be none. The services of the staff of educated naturalists who deal with the collections are freely given to assist not only other naturalists who are experts, but also in identifying specimens for and helping less instructed members of the public, who either write to make enquiries or visit the "studies" of the museum—the so-called private rooms—making use of a student's ticket which is given on application, subject to certain conditions, much as a reader's ticket is given at Bloomsbury. Teachers can avail themselves of such tickets. But the staff would not be permitted to assist a teacher in teaching in the galleries of the museum. The staff has other and very onerous duties to perform.

My own notion (I speak for myself, and not officially) is that a teacher who would require the assistance of the staff is not exactly competent. The whole place is arranged and guide-books are provided so as to render it easy for a moderately intelligent person to understand what is before him, and a teacher certainly ought to have visited the place and found out what it contains before taking others there.

It is a matter for astonishment that though the museum is very largely visited (about 440,000 persons a year: 48,000 in last January alone, as against 27,000 in January, 1903), yet there seem to be no persons who make it their business as a matter of livelihood to conduct parties round the museum and explain its contents. There would be no interference on the part of the authorities with such "guides," so long as they did not act in a way that could annoy other visitors to the museum. On the other hand, it seems to me that teaching, in the sense of detailed instruction of a class of young people or children, should not be carried on in front of the cases in the public galleries. Such teaching should be done in the class-room of a school. The visit to the museum should be a less formal

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thing, full of surprises, and accompanied by recognition of this and that, but not the occasion for the teacher to go into great detail, or to require "facilities" for putting himself forward. *We*, if I may say so, are the teachers at the natural history museum; *we* have arranged the lesson by specimens, labels, and guide-books, and it can all be taken in quietly and effectively by those to whom it is addressed if they will exercise a little trouble and attention.

I should like, as I have said above, to reduce this trouble and exaction of attention to a minimum by having a big illustrated lecture once a week, on different portions of the galleries, so as to tell people what to look at in each gallery, what is the significance of the arrangement, and the importance of the chief specimens. This could be done better and more easily by a series of recurring lectures, illustrated by lantern slides, than by guide-books or by school-teachers. It *is* done by the guide-books, but it is the nature of visitors to a museum to refuse to read the official guide-books or the labels attached to the cases.

In conclusion, let me say that the views I have expressed are my own views, and must not be taken as committing in any way the trustees of the museum. And, further, I must point out that, whilst I hold that the great national museum of natural history should not be looked upon or even used as a school museum, yet I think that *local* museums and *provincial* museums may very properly make the provision of special educational sets of specimens - adapted to the special requirements of school-children and their teachers—a prominent feature in their organisation. Even when this is done, I think that no school or college, however humble, should be without its own collections of natural history, and that in proportion as the school is well provided these should be well chosen and well cared for.

Lastly, I desire once again most emphatically to state my conviction that the instruction and interest offered by the collections in museums is by no means of a nature specially fitted for children's minds. I doubt very much whether children should be taken to any museum, except as a treat, and then only for a very short visit. Museums, whether metro-

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politan and national or local, are properly addressed to *grown-up, intelligent people*, and, whilst such people do not choose to give their time and trouble to visiting the museums and enjoying what they have to give, more harm than good will be done by dragging unwilling children through museum galleries under the guidance of wearisome "teachers." Nine-tenths, or even ninety-nine hundredths of the persons who sit on municipal and other committees concerned in the management of public museums know nothing about the contents of the museums, and never visit them themselves for pleasure or instruction. In sheer ignorance and misconception they insist on the educational value of these museums for "children."

The child who is taken by an unsympathetic teacher to a museum, and there severely taught, probably grows up with as great a distaste for museums as the older generation exhibit. There is a great deal to be said in favour of letting a museum teach impersonally, quietly, unforcibly, and unhurriedly; its impressiveness, aided by a certain mystery and charm in its unspoken appeal, its dignified silence, and its seemingly inexhaustible stores of strange and beautiful things.

I am, my dear Sir,

Yours faithfully,

(Signed) E. Ray Lankester,

Director.

Sir George Kekewich, K.C.B.,
President, The School Nature
Study Union.

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Museum Publications.

MEDDELANDEN FRÅN NORDISKA MUSEET, 1902. 8vo., 228 pp. Stockholm, 1904. Price 3s. 6d.

The communications from the Northern Museum of Stockholm open appropriately with a view of the monument to the founder of the museum—Artur Hazelius—that has been erected on the rocky platform of the open-air museum at Skansen, followed by an account of the ceremony that attended the removal of the founder's body from its temporary grave to its final resting-place. "Here beneath the firs and birches of Skansen, among those ancient buildings, among the country games and scenes, rest thou, fortunate and calm! . . . Never may thy name die! Never may the bells of Skansen be silent—the bells which every time they ring to the honour of the dead also sing a psalm of thanks over thee! We thank thee for all that thou gavest us, for the memory of our fathers, for the sound mind and heart's fire, for great thoughts for coming generations. Family and relations, friends and helpers in the task, bring to thee now their last farewell. Dead, thou livest amongst us, loved and honoured."

Several of the more important acquisitions during the year are described and figured. Among them one notices some beautiful carved distaff heads, an upright loom of ancient type, a bride-belt and a bride-book with silver ornaments, mahogany and red beech furniture of the later 18th and earlier 19th centuries, two large tapestries dating from about 1600, with scenes from the Virgin Mary's history, after Dürer and Goltzius, with many other objects that must be seen to be appreciated. Plans, elevations and sections are given of some old wooden buildings recently erected on Skansen. During the year, fourteen days were celebrated on Skansen, some of them with special festivities, accompanied by country games, dances, and songs. Two special exhibitions have been held during the year—one of Swedish national costumes, the other of tapestries, representing the development of the art from the year 1500 to the

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present day, with particular reference to Swedish weaving. Those interested will find an account of this exhibition written by Mr. Jules Guiffrey, the chief of the Gobelin factory, Paris, in the French journal *l'Art*. In this volume is included a list of books and papers relating to the Northern Museum, which should be of considerable assistance to anyone who wishes to study the methods and development of one of the most remarkable museums of our day. As an appendix is given an account of manuscripts in the possession of the museum of various dates from 1357 to 1599, compiled by J. A. Almquist. This is followed by the first part of a remarkably interesting account of Finn and Lapp folk-tales and superstitions by H. Samzelius; and H. Fett contributes an illustrated article on floral carved ornament from Ringebu, in Telemark, Norway.

The Three "Superstitions" of Professor Haeckel, by Dr. Keeling. Sheffield: Pawson and Brailsford. 1904.

This little book is not strictly related to museums, yet, as most curators are familiar with the works of Prof. Haeckel, they would probably find Dr. Keeling's examination of the professor's latest excursion into the domain of metaphysics interesting reading. Dr. Keeling is a sound logician, learned thoughtful, and scientific, with a mental constitution so profound and broad as to enable him to reason out the most recondite aspects of transcendental philosophy. So that when Prof Haeckel attempts to dissipate what he is pleased to call the three superstitions, viz: the existence of God, a future life for man, and the freedom of human will; superstitions which have survived through many centuries though belonging entirely to the unknown, he loses that authority which belongs to him through his thorough knowledge of the more material and exact sciences, and thereby becomes a fair target for attack. There is nothing of religious fanaticism about this book, Dr. Keeling maintaining throughout a calm, thoughtful spirit of scientific reasoning, but as it wanders into the intricate paths of metaphysics, we can attempt no further analysis of it here.

Cambridge.—The Report of the Antiquarian committee for 1903 is a terse and business-like document. It briefly records a great deal of work done, and a large number of

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acquisitions incorporated. The committee has wisely anticipated future extension by renting a warehouse for the unpacking, sorting and storage of duplicates and other specimens. But the most important part of the report is that in which Baron von Hügel and Professor Ridgeway call attention to the present unsatisfactory condition of the department of anthropology. The department at present possesses a small and under-paid staff and a wholly inadequate museum. The staff consists of the Disney professor of archæology, with a stipend of £92 per annum, and a lecturer in ethnology with a salary of £50 per annum. The existing museum of general archæology and ethnology does not provide storage room—far less, exhibition space—for its collections, and possesses no funds for the purchase of specimens. The university has assigned an excellent site for a new museum, and plans have been submitted. The proposed building would provide not only exhibition and storage space, but also accommodation for the curator and his assistants, and also for a teaching staff. Unfortunately up to the time of publication, only £3,300 had been obtained for the carrying out of this scheme. Of this amount, £2,000 was contributed from the University Chest, and the remainder by private donors. For the provision of the new museum, at least £25,000 is needed, and about £500 a year is required for the purchase of specimens and the augmentation of the very inadequate stipend of the curator. The professor of archæology should be placed on the same footing as other professors so far as regards salary and status: the lectureship in ethnology should be made into a professorship or a readership with a salary of at least £300 a year, and a professorship or readership in comparative religion should be established. These are surely not extravagant demands. No country has better opportunities than our own for prosecuting study and research in anthropology, and yet no country makes less use of its advantages. We can suggest no better step to be taken towards wiping away this national reproach than the provision of the modest endowment necessary for the proper development of the department of anthropology in the university of Cambridge.

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Sheffield.—We heartily congratulate Mr. Gill Parker and the Ruskin museum committee on the admirable Catalogue on Master-works of Engraving published by them for the Spring Exhibition of 1904. A felicitous quotation from Ruskin's "Ariadne Florentina" on the title page strikes the key note of this excellent little publication. The introduction contains a brief and interesting history of the art of engraving which gives due prominence to the little recognised work of Finiguerra. The writer then classifies engravings, dividing them into (1) line and stipple engraving on metal plates; (2) etching; (3) mezzotint; and (4) wood engraving. Finally a few technical terms and phrases—such as "remarque proofs," "etched letter proofs," &c., are explained, to assist the reader in understanding the descriptions given further on in the body of the catalogue. These descriptions are clear and helpful, and contain occasional references to literature on the subject—more especially to Ruskin's works. Any reader who had been carefully through the exhibition with this catalogue in his hand, would have gained greatly in critical appreciation of engraving.

Colchester.—The museum committee has published a very satisfactory report for the year ending March 31, 1904. It is gratifying to note that public interest in the museum is decidedly on the increase. The number of visitors for the year is over 27,000, an increase of more than 6,000 over the previous year. The appointment of a permanent assistant has enabled the curator to devote much more time to the arrangement, mounting, and labelling of specimens; and a marked improvement in the appearance of the museum has resulted. Amongst the most note-worthy improvements, we may mention the placing of the "Colchester Vase" on a revolving pedestal in a good light, and a series of specimens arranged to illustrate the survival of late-celtic traditions in the potter's art during the period of "Romanizing influences." The list of acquisitions, both by donation and purchase, is large, and contains many items of exceptional interest.

Plymouth.—The report of the committee for the year ending March, 1904, begins with a melancholy item—the re-

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linquishment of the attempt made to obtain a Bill authorising the transfer of the Cottonian collections from the present trustees to the Plymouth corporation. Fortunately, the rest of the report is pleasanter reading. The acquisitions are of great interest, and many of them are donations. In the list of donors, the name of Mr. S. T. Whiteford is again prominent, but the museum possesses a large number of generous friends The Board of Education granted assistance to the extent of 50 per cent, towards the expenditure of £100 in the acquisition of reproductions of art metal-work; and a further application for help towards obtaining £271 worth of art and science specimens has met with a favourable response. A collection of Lengua Indian objects has been arranged, and a collection of ethnological specimens bequeathed by Mr. Francis Brent is in process of arrangement. The collection of invertebrates is also being arranged and labelled, the cephalopod case is already finished. The curator has purposely departed from the modern principle of treating a museum as a "textbook illustrated by specimens," and has treated the specimens themselves as of primary importance. Whether or not he is well-advised in so doing is at least a matter of question. Mr. E. R. Colbron has continued his useful work of exhibiting fresh wild flowers in the art room, and the exhibition of living animals has been resumed with excellent results. The curator has given six lectures which have been attended by more than 2,000 people; he has also given several demonstrations to school classes in the museum, and has arranged for a series of organized lectures to be given three times on every alternate Thursday.

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General Notes.

AT HOME.

Appointment.—Mr. Richard Quick, of the Horniman Museum, Forest Hill, has been appointed to the position of curator at the new art gallery at Bristol, at the advertised salary of £250 per annum.

Royal Scottish Museum.—The King has been pleased, upon the recommendation of the Secretary for Scotland, to confer the title of "Royal" upon the Edinburgh Museum of Science and Art, and to approve its designation being altered to the "Royal Scottish Museum."

Museum at Kirkstall Abbey.—A sub-committee of the Leeds corporation has decided to recommend the erection of a museum at Kirkstall Abbey. There is in the possession of the corporation a number of stone and metal relics obtained at various times during excavations at the abbey, and the proposed museum will provide a shelter for these. There is plenty of rough sandstone on the site sufficient to build a small museum, and the cost of the erection is not expected to be more than £250 or £300. Colonel Harding and the Rev. N. Egerton Leigh intimated their willingness to make additions to the collection for the museum, and Mr. E. Kitson Clark, hon. secretary of the Philosophical Society, has undertaken to arrange and label the exhibits.

Millport Biological Station.—Sir John Ure Primrose, Lord Provost of Glasgow, opened in September extensions that have been made to Millport Marine Biological Station. They include new class, laboratory, research rooms, tank room, and library, all the gift of Mr. James Coats, jun., of Paisley.

Laing Art Gallery.—This art gallery at Newcastle-on-Tyne was opened on October 13 with a special exhibition. Immediately afterwards the freedom of the City of Newcastle was conferred on the munificent donor, Mr. Alexander Laing.

Norwich Castle Museum.—In connection with the scheme for the original arrangement of this museum in the well-adapted building on the castle hill, we have received a copy of a report to the trustees of the Norwich Castle Museum on the collections of the Norfolk and Norwich Museum, and on the best mode of arranging them in the new building, prepared, in 1891, at the request of the trustees by Dr. P. L. Sclater, M.A., F.R.S., Secretary to the Zoological Society of London. As this is now somewhat ancient history, it is not

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necessary to refer to it further than to say that Dr. Sclater thoroughly appreciated the value of the collections and made useful suggestions as to the method of arrangement, the report testifying to his careful study of the museum question. At the same time, as is well known, the museum was arranged solely according to the plan of Mr. Jas Reeve, who carried out the work personally in such a way as to command the approval of all who use the museum.

PITT-RIVERS COLLECTION, OXFORD.—In his presidential address to the Anthropological section of the British Association at Cambridge, Mr. Henry Balfour, while tracing out the principles on which this collection was formed, thereby sets forth the natural and scientific lines along which anthropology can best be studied, as well as the collections illustrating it most usefully arranged. Impressed by the slight differences which gradually changed the simple savage implements and instruments into the more complex and specialised forms of civilised races, Col. Lane-Fox, who afterwards became General Pitt-Rivers, studiously collected all the specimens which tended to illustrate through all their many minute changes the evolution of later forms, and thus showed the true history of the various weapons, instruments, utensils, clothing, artistic and musical inventions that reveal the development and intellectual growth of the human race. As an illustration, Mr. Balfour particularly referred to the evolution of stringed instruments from the bow of the warrior, giving many illustrations of the numerous stages through which they had passed. The address was not only a thoughtful exposition of the scientific basis of anthropology, but furnishes a permanent, sound system of the proper method of illustrating it in museums.

LEEDS ART GALLERY.—An extensive arts and crafts exhibition was opened last month in the City Art Gallery, Leeds. There are nearly 2,000 exhibits of jewellery, pottery, lace, embroidery, needlework, book decoration, wall-papers and posters, and late 18th century furniture as represented by Chippendale, Sheraton, Hepplewhite, and others.

CAMBERWELL POLYTECHNIC, LONDON.—At the Passmore Edwards Camberwell Polytechnic, an exhibition of pictures lent by the members of the Society of Women Artists has been opened. There are over 100 works in the collection, which will remain on view until Dec. 28.

BRITISH MUSEUM: HISTORICAL RECORD.—The authorities of the natural history departments of the British Museum have in preparation a work which cannot fail to be of very

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great value to workers in various branches of natural history. It is a complete history of the collections preserved in the four departments from the foundation of the museum in 1753, when an Act of Parliament was passed "for the purchase of the museum and collection of Sir Hans Sloane," to the present day. The book will be in two volumes, the first of which, containing an historical account of the national collections preserved in the three departments of botany, mineralogy, and geology, will very shortly be issued. The second volume will be devoted to the department of zoology. To the investigator anxious to discover the present depository of historical specimens or collections referred to in old publications, and to compare them with later samples, the work should prove of invaluable assistance, whilst it will also furnish an interesting record of the names of hundreds who have contributed to build up the science of natural history during the nineteenth century. The book will be edited by Professor Ray Lankester, who is also responsible for its origin.

Royal United Service Institution, London.—A number of relics relating to the late Lieutenant-General Sir Hudson Lowe, who had charge of Napoleon at St. Helena, have been deposited by Miss C. M. Lowe in the museum of the Royal United Service Institution in Whitehall. These consist of an original portrait of the officer and his military and other decorations, including the Prussian order of Military Merit, the order of St. George of Russia, and the ribbons of the K.C.B. and G.C.M.G. The museum has also acquired under somewhat curious circumstances the decoration known as the Chinese military order of the Precious Star, second-class, which was bestowed upon Major Murray, of the Anglo-Chinese contingent at the close of the Taiping war in 1860. Since his death this rare decoration has been ownerless, and it has now found its way into the museum, all efforts to discover any representative of the deceased officer having proved unavailing.

The Theft of Nelson Relics.—It is some satisfaction to know that at last someone has been sent to penal servitude in connection with the theft of the Nelson relics. Nearly four years ago a number of these national heirlooms were stolen from the cases at Greenwich Hospital, where the arrangements for guarding them proved to have been inadequate. The thief got clear away, and as time went on it was feared that the articles had been put into the melting-pot. Nothing was heard of them until February last, when a man named Carter wrote to the British Museum from Melbourne and offered to restore the Nelson watch and seal for a reward of

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one hundred and twenty pounds. Later on the man himself arrived in London and boldly went to Scotland Yard, where he sought to drive a bargain with the officials. They were to pay two hundred pounds and ask no questions, and he would find the missing relics. The police refused to deal, but induced Carter to give his address, and then followed one of the cleverest bits of detective work which has been accomplished in England for some time. Inspector Arrow found, by inquiries at Carter's lodgings, that he had removed one of his articles of luggage—a Gladstone bag—and for this he made untiring search at the left-luggage offices of all the railway stations. When it was found, there was no sign of the missing loot and nothing in the least suspicious. There was a concertina in the bag. In itself that was not incriminating. But concertinas may hold things more substantial than doleful sounds, and the inspector looked it carefully over while he debated whether he should make an autopsy A scratch near one of the screws suggested the amateur use of a screwdriver. Inside the concertina was the Nelson watch, and the reward-hunting Carter was laid by the heels. Then when the police found that, instead of leaving England for Australia before the robbery, Carter left soon after it, they turned a still more incredulous ear to his cock-and-bull story of having snatched the watch from a drunken sailor, and of shipping for Europe in the same vessel with this man in the hope of getting other relics out of him. Whether he was the actual thief or not is immaterial; he was in possession of the stolen watch, knowing it to be stolen, and he failed to make good his promise to help the police to find the remainder of the lost relics. The Recorder has inflicted the heavy punishment of seven years' penal servitude; for, as he said, the theft was an offence committed against the nation.

A Mediæval Vestment.—The following letter appeared in *The Times*:—We have received from Signor Luca Beltrami, honorary member of the Royal Institute of British Architects and corresponding member of the Institute of France, a letter on the subject of the cope from Ascoli Piceno, exhibited on loan from Mr. Pierpont Morgan at the Victoria and Albert Museum, South Kensington. The following is a translation from the original Italian:—

To the Editor of "The Times."

Sir,—I have read with lively interest the historical information published in *The Times* of August 26 and 30 with regard to the cope of Nicholas IV., at present on exhibition at the Victoria and Albert Museum; and though not sufficiently conversant with the history of the textile arts to pronounce an opinion, I recognise the importance which this information has in determining that the cope of Nicholas IV. may be *opus Anglicum*, rather than Flemish or French.

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But at this moment, over and above the archæological question, there is a moral question that presents itself. The historic cope presented in 1288 by Nicholas IV. to Ascoli Piceno and abstracted about two years ago from the cathedral of that city, is identical with the one exhibited to-day in the Victoria and Albert Museum. In view of this fact, the question which above all it would be of interest to solve, is not so much the nationality of this object of art as the legitimacy of the source from which it was obtained. It is impossible, it is true, to doubt that its actual possessor, Mr. Pierpont Morgan, made his acquisition of the cope in an entirely proper form, not being aware of its character as stolen goods, as is proved by the circumstance that he has exhibited in public the object he has acquired. But, from the day on which the improper manner in which the cope had been procured came to general notice, Mr. Morgan has been in the condition of being exposed, with his acquisition, to a loss which might be merely material, or possibly moral as well. A material loss if he feels bound to relinquish an object in which he has interested himself; a moral loss, if, on the other hand, he should wish to take his stand on the technical regularity of the acquisition, so far as he was concerned, without going into the question of origin.

The solution suggested for this exceptional position of Mr. Morgan's is that of returning the cope to Ascoli. This would be an act of the highest significance, the record of which would pass on to posterity together with all the vicissitudes to which this object of art has been subjected. In any case, supposing that with the proceeds of a public subscription, now opened, and with the residue of the sum expended by Mr. Morgan and sequestrated from the estate of the accomplices in the theft, he were asked to restore the cope, his sacrifice would be reduced to the depriving himself of an object which has attracted his interest: but his very personal wealth would enable him to procure a faithful reproduction of the work of art, similar to the reproduction of other works of art, which at the same Victoria and Albert Museum are made to subserve educational and æsthetic purposes.

While awaiting a solution in one sense or another, the cope of Nicholas IV. is interesting to-day from a legal point of view, rather than as an object of art; its proper place therefore is not in a show case in a public museum, where, representing acquiescence in a theft, it certainly cannot have an educational interest. And as there is now attached to the cope the sad episode of the suicide in prison of the man who was the first to receive it, the most suitable place for it would be Baker Street, at Mme. Tussaud's along with other records of crime.

But the case of the cope of Nicholas IV. is important, not so much in itself as for the precedent which it is likely to constitute, because, if thieves should get into their heads the conviction that in the enterprise of stealing objects of art difficulties and dangers cease on the passage of a political frontier, and if students of art are to resign themselves to the results of thefts which would restore objects of art to the locality of their first origin, then a collector of Palermo might acquire the Antonello of Messina, which had been stolen from the Louvre, or a collector of Milan might buy a picture of Solari abstracted from the National Gallery. It would in fine be too humiliating for our civilization if that international protection were not assured to objects of art which is enjoyed by the commonest goods of unlawful origin. And in regard to persons, it would be too humiliating if to the crude truth of the definition *les affaires c'est l'argent des autres* there had to be added *l'argent c'est les affaires des autres*.

It is therefore in the general and supreme interest of art that the case of the cope of Nicholas IV. should not be allowed quietly to end

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with the lamentable episode of the suicide of one among those who have laid rapacious hands upon it. Your obedient servant,

Milan, Sept. 10. LUCA BELTRAMI, H.M.R.I.B.A.

SCHOLARS AND THE LEEDS MUSEUM.—The Philosophical Hall, Leeds, was crowded with teachers to hear the preliminary lecture of the fourth session of the Leeds Schools' Museum scheme. The scheme was inaugurated three years ago to enable the scholars in the upper standards of the Leeds Elementary Schools to visit the museum and hear lectures on various subjects. Mr. Henry Crowther, curator of the museum, has been the lecturer, and as an indication of the good work which has been accomplished it may be mentioned that last year nearly 15,000 children attended the lectures of the third session. The three previous lectures given by Mr. Crowther were "General Survey of Contents of the Museum," "Wonders of Bird Life," and "Wonders of Insect Life." For this session's lecture Mr. Crowther has chosen "The World of Animal Life (Mammals)," and he is to deliver it during the winter and spring to 48 batches of scholars at the museum. The teachers heard the lecture in the first instance in order that they may prepare their scholars for the visit to the museum.

RECENT ADDITIONS TO GLASGOW ART GALLERY.—Eleven pictures purchased this year by the Glasgow corporation have been placed in the north-west pavilion of the Art Galleries at Kelvingrove. The collection is one of considerable interest. It includes the three pictures purchased for the corporation with funds placed at their disposal by an anonymous donor. These are Mr. George Houston's "An Ayrshire Landscape;" the "Durham Evening" of Mr. W. Y. Macgregor, A.R.S.A.; and Mr. H. H. La Thangue's "Provençal Winter." Other purchases include the striking and vivid portrait, "La Dame aux Gants," by the Spanish painter, Leandro R. Garrido; Mr. R. Macaulay Stevenson's characteristic "Early Summer on the Seine;" the strongly coloured and impressive seapiece, "Sheltered from the Stormy Sea," by Mr. Robert W. Allan, R.S.W. An interesting technical study is seen in Franz Grassel's "Ducks." "October in the Venetian Campagna," by Guglielmo Giardi, is an example of the modern Italian school. "Crossing the Ford," by Mr. Charles E. Stewart, has been presented by Mr. T. Cuthbert Stewart. Mr. Frank Brangwyn's "The Burial at Sea," which was on view at the Institute of the Fine Arts during part of the currency of the recent exhibition, is a notable picture in the collection. The remaining item in the collection is "Prisoners of War," by Mr. W. F. Yeames, R.A.

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St. Leonards-on-Sea.—We understand that the museum of this town, hitherto managed by a private society, is likely to be taken over by the corporation at an early date.

Swiney Lectures on Geology.—These lectures, which are given under the auspices of the trustees of the British Museum, will this year be delivered by Dr. John S. Flett, in the lecture theatre of the Victoria and Albert Museum, beginning Monday, 7th November, and ending Friday, 2nd December. Dr. Flett has chosen for his subject, "The Record, and its Interpretation." Each lecture will be illustrated by means of lantern slides and limelight. Admission to the course is free.

Museum Conference.—Following on the lines of the meeting that was held at Manchester in the spring, the chairman and curator of the Warrington Museum have issued a circular inviting attendance at a conference to be held at Warrington on Saturday afternoon, October 29th, for the purpose of discussing subjects of common interest to those occupied in the work of museums, art galleries, and kindred institutions. Prior to the meeting the members attending are invited to inspect the museum, and at 4.30 tea will be provided in the Town Hall, the business meeting afterwards being held at 5.30 in one of the committee rooms. Offers of papers or suggestions of suitable subjects for discussion will be gladly received by Mr. C. Madeley, curator of the museum, Warrington.

National Portrait Gallery—Its Extension Demanded.—In the forty-seventh annual report of the trustees of the National Portrait Gallery attention is again called to the congested state of the institution. The space originally allotted for exhibition of portraits on the walls of the galleries has for some time been entirely exhausted. Room for new acquisitions can only be obtained by placing them in positions unsuited for the exhibition of pictures, or by shifting other pictures to similar places. It is more and more difficult to preserve the historical and chronological arrangement of the collection. Under these circumstances, the trustees state that they have no hesitation in saying that the time is at hand when the question of extending the gallery must be seriously considered. The list of 744 donations, loans, or bequests previously given is now continued up to 756. The new numbers include a cast from a death mask of Carlyle, taken by Sir J. E. Boehm, R.A., and presented by Mrs. Lecky; a portrait of the late Marquis of Salisbury and one of the late Mr. Lecky, both by Mr. G. F. Watts, R.A., presented by the artist; a terra cotta bust of Mr. Lecky (presented by his

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widow), modelled by Sir J. E. Boehm; and a portrait (painted in 1872 by Mr. J. B. Burgess, R.A.), and a marble bust (by Sir J. E. Boehm) of Mr. Herbert Spencer, bequeathed to the Gallery by him. Sixteen purchases include portraits of Henry Purcell, the second Viscount Townshend (by Sir Godfrey Kneller), George Colman the elder (by Sir Joshua Reynolds), Sir Isaac Newton, William Etty, R.A (by himself), Sir Charles James Napier, David Roberts, R.A., and a marble bust of Lord Byron, sculptured in 1822 by Bartolini at Pisa. Altogether, since the opening of the new building in St. Martin's-place on April 4th, 1896, 1,187,088 persons visited have the Gallery, besides which 1,493,365 persons visited it between 1859 and 1885 at South Kensington. The Sunday attendance of visitors for the summer months of last year gives an average of 378 per Sunday. The total number of visitors admitted in 1903 was 140,687, made up as follows: Free of charge, 120,303; on payment of sixpence, 9,016; on Sunday afternoons, 11,368.

WHERE IS IT?—A correspondent sends the following description of a Museum:—"I think I mentioned that we went to the Zoological Museum this morning. I think it is very rubbishy, and if I were director of a museum like that I would give it away to the first person I met with a removing van! They have a fairly passable skeleton of a whale, round which I am told the museum was built, hence the whale cannot escape through the doors or windows. I am sure it would if it could! There is also a small, stuffed giraffe,—I could stuff a giraffe with paper, better, myself—its neck is straight and has as much grace as a broom-stick. There are also a few dirty corals and some odd bones, together with some common mussel shells and some decayed looking fish in bottles. It is noteworthy that the museum is only opened on Wednesdays and Sundays, five hours altogether during the week,—this presumably is for fear people might see what a place it is." We do not propose to institute a guessing competition as to the whereabouts of this museum, and most assuredly we are not going to publish the correct answer. Let the galled jade wince and mend its pace.

DRIFFIELD'S MORTIMER MUSEUM.—The Mortimer Museum, which was alluded to in some bankruptcy proceedings in the Hull County Court, is situate in Lockwood Street, Driffield, and is a rather ornate building. The treasures which it contains do not appear to interest the general public very much, but to those who appreciate the thousand and one things associated with the gradual development of our ancestors from semi-barbarism to civilisation the

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museum affords great enjoyment, and is regarded by them as a valuable educational asset in the district of which its specimens are mainly illustrative. To the anthropologist the rows of grinning skulls, for instance, provide a wide field of study. The museum is open occasionally to the public without charge. When the building and contents, as was suggested in court, are handed over to the care of a public body as the property of the town, the museum will as a matter of course, be thrown open more frequeutly to inspection. It was offered, some time since, to the county council at a reasonable price; but the council had no power to acquire it out of public moneys. The museum was constructed and stocked by a Driffield man, who has spent many years in unearthing the relics of the ancient Britons and their successors; but his misfortunes in business temporarily deprived him of personal possession.

ABROAD.

Hamburg Museum of Ethnology.—Dr. George Thilenius, professor of anthropology at Breslau, has been appointed director of this museum.

International Congress of Zoology.—At the Congress which was held at Berne in the middle of August, Dr. F. A. Jentink, director of the Leyden Museum, read a paper on the ideal natural history museum. Among the points on which he laid stress were the complete separation of the study and exhibition series, and the protection of specimens from fire, dust, and light. At the same congress, Professor Plate described a new microscope for exhibiting small objects to the public in museum galleries.

A Relic of Napoleon Buonaparte.—An interesting discovery was made recently in the Louvre Museum. We are informed by the Paris correspondent of the *Morning Post* that early this summer a large packing case was found in a lumber room, where it had evidently remained since 1858. The case was addressed thus:—"To the Director of Imperial Museums, Paris —— Napoleon I.'s Horse. From the Manchester Natural History Society," and contained a stuffed white and brown horse, marked on the hind-quarters with the Imperial Crown and the letter "N". In connection with this discovery, the following extracts from the records of the Manchester Natural History Society (now deposited in the Manchester Museum) are of interest. They are taken from the Minutes of the Council Meetings:—February 21st, 1842. "Moved by Dr. Fleming, and seconded by Mr. Moore, that the best thanks of this Society be presented to Mr. J. Greaves for the

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skin of Napoleon Bonaparte's cream-coloured Arabian charger."—May 4th, 1842. "Dr. Fleming presented, in the name of Mr. Greaves, a portrait of Napoleon Bonaparte on his Arabian charger, and an account of Napoleon's charger, with his portrait, from himself (Dr. Fleming)."—March 6th, 1867. "Resolved, that steps be taken to ascertain whether, in case the Society should determine to present to the Emperor of the French the stuffed skin of the Arabian horse formerly belonging to the Emperor Napoleon I., such gift would be acceptable to His Majesty." This resolution does not appear to have been carried into effect, for we find on January 8th, 1868: "Resolved, that the offer that should have been made some time ago to the Emperor of the French of the celebrated horse 'Vizier,' the charger of Napoleon Bonaparte, be completed." From these extracts it appears evident that the packing case containing the horse was dispatched to the Louvre in 1868, not 1858, but there is no record in the minutes of this, or of any acknowledgment from the Director of Imperial Museums.

NEW ZEALAND MUSEUMS.—The following list of the museums in New Zealand has been kindly supplied by Capt. F. W. Hutton, of the Canterbury Museum, New Zealand :—

Colonial Museum, Wellington. The only Government museum in the Colony.
Canterbury Museum, Christchurch. Under the Board of Governors. Canterbury College.
Otago University Museum, Dunedin. Belongs to the Otago University.
Auckland Museum, Auckland. Belongs to the Auckland Institute.
Public Museum, Wanganui. Under the Town Council.

There are also small collections belonging to the Athenæums at Nelson, Invercargill, and Napier.

Correspondence.

BRITISH MUSEUM (NATURAL HISTORY),
CROMWELL ROAD, LONDON, S.W., OCT, 1904.

To the Editor of *The Museums Journal*.

On September 22 a man giving the name of Frank Dawson called here asking for my assistance. He represented himself as a friend of the curators of the Derby and Reading museums, and told a long story about "official employment on the Gold Coast," "invalided home," "wife and three children," "walking to Reading," and so forth. No person of that name is known to the curators of the Derby and Reading museums, and I have since learned that he called here with a similar tale some years ago. The inference is obvious, and I hope museum-curators will be on their guard. The man is between 5ft. and 5ft 6in tall, half-bald, with hair that appears to have been lightish brown, turning grey, somewhat aquiline nose, slight drooping moustache, rather thin nervous face, wore a black morning coat, grey trousers, and a bowler hat.

F. A. BATHER.

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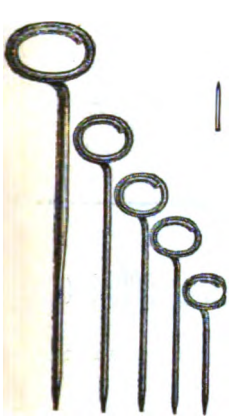
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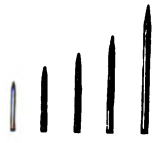
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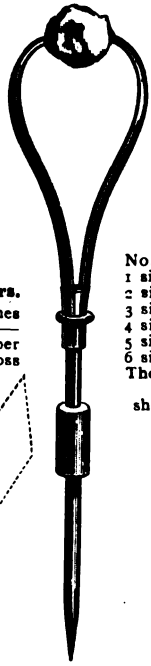
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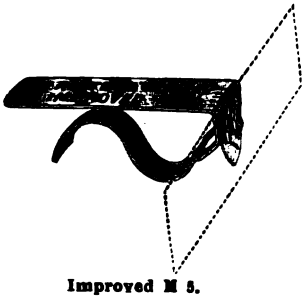


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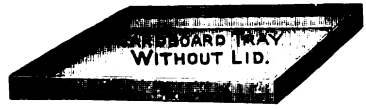


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CONTENTS.

	PAGE
On Colours in Museums—HANS DEDEKAM, M.A.	173
Books and Periodicals :—	
Borough Seals of the Gothic Period	201
The Reliquary and Illustrated Archæologist	201
Library Association Record	202
Museum Publications :—	
"Many Inventions"—A. B. Meyer, Dresden Museum	202
Cardiff	206
Liverpool	207
Chicago	208
Blackburn	209
Boston, Mass.	209
General Notes :—	
Oxford University Museum	210
Museum of Science and Art, Dublin	210
Dr. E. Ray Lankester	210
Death of Mr. F. P. Marrat	210
Oxford, Pitt-Rivers Museum	211
A Want of the Natural History Museum	211
Jewish Historical Museum	211
Walker Art Gallery, Liverpool	211
Walker Art Gallery Extension	211
Exhibition of Works by G. F. Watts, R.A.	212
Lady Dilke's Art Treasures	212
What's in a Name?	212
Antarctic Birds	213
Old Manchester	213
Glasgow Art Gallery	214
Royal Scottish Museum, Edinburgh	214
Appointment	214
Kaiser Wilhelm Museum, Crefeld	214
Paris Musée d'Histoire Naturelle	215
British School at Rome	215
Suvaroff Museum, St Petersburg	21
Correspondence	21
Directory :—Mansfield—Newport	[175]—[186]

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THE MUSEUMS JOURNAL.

Vol. 4. *December, 1904.* *No. 6.*

On Colours in Museums.

By HANS DEDEKAM, M.A.,

Librarian and Curator of the Industrial Art Museum in Christiania.

[Read at the Norwich Conference, 1904.]

CONTENTS.

I, The Colours of a Museum should be Quiet and not Obtrusive.
- (1) Active and Passive Colours.
- (2) Advancing and Retiring Colours.
- (3) White, Black, and Grey.
- (4) Neutral Tints.
- (5) Examples.
- (6) The Specific Luminous Power of Colours.
- (7) Reflection.

II. Variety.

III. Harmony of Colours.
- (1) Harmony of Contrast.
- (2) Unity and Harmony of Analogy.

IV. Historical and Local Considerations.

V. Texture and Consistency.

VI. Recapitulation.

VII. Harmony of Colours in Nature and Art.

THE paper I am going to read to you is a chapter out of a longer paper "On the Arrangement of Museums," that was published by the Museum for Industrial Art in Christiania, on the occasion of the opening of its new buildings some months ago. This paper is the result of two tours taken in Germany, Switzerland and the Netherlands, in which countries I visited the museums of about thirty towns. The entire paper will be printed in German next year. I first thought of giving you an abstract of it; but finding that the principal views I have put forward were already dealt with

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by the president of this Association in his presidential address last year, in a manner that would make any repetition superfluous, I chose rather to read you, in an altered form, a single chapter, namely, the one dealing with the choice of colours for the walls and backgrounds in a museum, my special point of view being that of museums for art and industry, although other kinds of museums are also taken into account.

I. The Colours of a Museum should be Quiet and not Obtrusive.

In trying to settle the important question of the colours in a museum, I think one of the principal things to be kept in view is that it is the objects, and not the rooms, that should attract the attention. The architectural and pictorial decoration of the rooms should therefore be as simple as possible, and all ornament be entirely omitted, or its application at all events very much restricted. The rooms should be a suitable and pleasing frame for the objects, and serve to set them off.

Generally speaking, therefore, such colours should be chosen as in their nature, and degree of brightness and intensity, are not too obtrusive, and at the same time by harmony (harmony of analogy, or harmony of contrast), according to circumstances, form the best background for the objects.

There are here many, to some extent antagonistic, considerations to be taken. I shall attempt in the following remarks to indicate those that in my opinion are the most important.

(1) Active and Passive Colours.

Artists, as you are aware, speak of "warm" and "cold" colours, the more appropriate terms, however, being *active* and *passive*. The active colours, which are yellow, orange and red, have a cheering, refreshing effect: while the passive colours, namely, blue and bluish green, have a depressing effect. Between these extremes, green forms a quiet, and violet an unquiet transition. The exciting influence of red also on animals, such as bulls and turkeys, is a well-known act.

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This emotional character of the colours has already been pointed out by Goethe. Physical peculiarities of the colour-rays, as also their physiological effects upon the retina of the eye, lead, however, at least as regards some of the colours named, to similar results. These cases I shall mention farther on.

Of all colours, green is the one that is the least exciting to the eye, both as regards extent and saturation; then come blue and yellow, and lastly red and violet, the two last-named being the most fatiguing to the eye. This fact may daily be experienced, and has further been proved by experiments made by Kunkel and others.[1]

The reason why green is so easily endured by the eye while red is not, is perhaps to be sought in the circumstance that of all colours, green is the one most commonly met with in nature, while red, on the other hand, is of least frequent occurrence. It seems to be an obvious conclusion that according to the hypothesis of evolution, the human eye has accommodated itself to the influence most general, that is to say, to that of green.[2]

(2) Advancing and Retiring Colours.

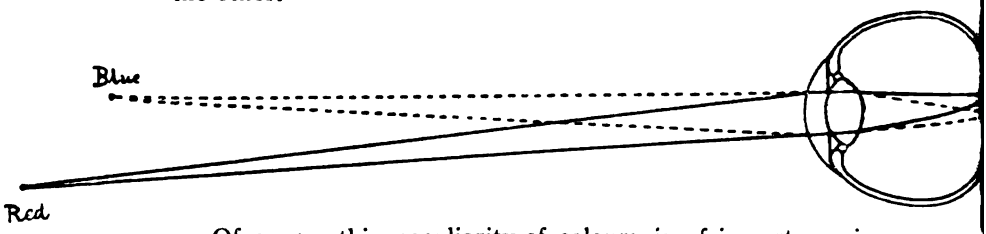
Colours also have other peculiarities that in this connection deserve our attention. Some colours are described as *advancing*, and others as *retiring*. Orange, red, and yellow are advancing colours, the various kinds of blue are retiring. Green is retiring when opposed to blue, and advancing when opposed to red. In a pattern, red will often seem to stand out above the surface of the object decorated, and blue to be sunk below it. And in the same manner it is difficult, on account of its advancing character, to employ red in the background of a picture, and blue, on account of its retiring character, in the foreground, and *vice versâ*. The reason of this phenomenon is that the differently coloured rays of light are not all refracted in the same degree when passing through

[1] W. Wundt, Grundzüge der physiologischen Psychologie. 5th ed. Leipzig, 1902. Vol. II., pp. 202-204.

[2] A Lehmann, Farvernes elementære æsthetik. Copenhagen, 1884. pp. 86-93.

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the lens of the eye. The rays from a blue spot at a certain distance from the eye, and from a red spot lying a little further off, will both be refracted so that the images of the blue and the red spot will be formed at the same distance from the lens, when, by accommodation of the eye, they fall on the retina; that is to say, the spots will appear to be at the same distance from the eye. If, on the contrary, they really lie in the same plane, the one will appear to lie behind the other.[1]



Of course this peculiarity of colours is of importance in the choice of colours for walls, as the advancing colour will make a room seem smaller, while the retiring will make it appear larger. Large rooms may therefore have more advancing and warmer colours than small ones. And as red is of an obtrusive character, while blue is the reverse, it also seems natural to give the preference to blue as a colour for backgrounds.

(3) White, Black and Grey.

Just as the colours of one end of the spectrum have a cheerful effect, and those of the other end a depressing effect, so *white* and *black* have respectively a similar emotional character, the effect of white being cheerful, that of black depressing, their mutual relation being the same as that of light and darkness. On the other hand, as neither of them affords the occupation for the eye that the colours do, their effect is rather dull and poor.[2] This is still more apparent with *pure grey*, of which the effect is *neutral*. This quietness of white, black and grey may, however, be considered as an advantage, when employed for backgrounds.

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[1] E. Brücke, Die Physiologie der Farben für die Zwecke der Kunstgewerbe. Leipzig, 1866. pp. 163-168.

[2] G. T. Fechner, Vorschule der Æsthetik. Leipzig, 1876. Vol. II., pp. 224-230.

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(4) NEUTRAL TINTS.

It follows that if the intensity of a colour is found to be too great, it may be lessened and neutralised by mixing it with white, black, or grey. In fact, the pure colours of the solar spectrum, supposing they were obtainable as pigments, would not have a good effect as decoration for walls; and even in ornamental art, the use of deep, pure colours is very limited. It is especially in primitive art that they are most frequently to be met with.

(5) EXAMPLES.

Allowing that the colours in a museum should not be dominating, or force themselves upon our notice, it would seem natural, according to what I have just said, to choose such colours as I have described as passive or neutral, that is to say, the colours generally called "cold," as also neutral grey, and cold colours mixed with grey.

For long, however, this was not the case. For instance, a dark red colour, the so-called *Pompeian*, or *Academy red*, has especially been popular, its long popularity having probably been due to fashion, which, as is so often the case, has been stronger than unprejudiced experience. Pompeian red is still much used in sculpture and picture galleries, as also in museums for industrial art.

In the Kunstgewerbemuseum in Berlin, for instance, all the show-cases are black, and the shelves and backgrounds all covered with dark red cloth. From an architectural point of view, this gives the museum a certain stately uniformity; but at the same time, its effect is monotonous, and as a surrounding is absolutely disadvantageous for many of the objects.

That what I have now put forward is not merely theory, is proved by the fact that it is also generally acknowledged in practice. I will state a few instances that seem to show this.

It was in the sculpture-gallery in the Albertinum in Dresden that I first observed what has since made me take up the subject of active and passive colours in museums. In one room, marble statues were placed against *Pompeian red*,

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and in another against *greyish olive green.* Concerning the different effects of these combinations. I find in my note-book the following remark:—

"For marble statues the background ought to vary according to the hue of the marble. A deep red or yellow wall goes well with marble of a warm, waxy hue (harmony of analogy); but upon the whole, *green* gives the best effect. It throws up the raised parts of the reliefs and the roundly modelled forms that catch the light, and sets off the whole figure. Red, on the other hand, is too hard against the white of the statue, and emphasises the outline too strongly on the side on which the light falls, while the parts of the statue that are in shadow are merged in the red of the wall, so that the outline of the statue on the dark side is lost in the background. On the other hand, the green (which must not be too dark) throws up the outline on the shadow side against the background."

In an article by Professor Möbius, director of the Zoological Museum in Berlin, I find my own experience confirmed. He writes as follows:[1]—

"Even for marble statues and plaster casts, a greyish yellow background is much better than the favourite Pompeian red, the effect of which is quite different when it is used as background for rounded objects and when it serves as the setting for flat pictures. Anyone who has not yet observed this should place marble busts, plaster casts, figures in bronze and wood, in front of a red and of greyish yellow background to convince himself that Pompeian red does not particularly deserve to be preferred as the background colour for works of plastic art. When visiting the sculpture-galleries of the British Museum in 1888, I noticed that behind a marble statue that an artist was drawing there had been placed a greyish yellow screen, which made the outline stand out very distinctly and agreeably."

A neutral background for statues is also recommended by the Frenchman, Chevreul, who says:—

"Statues of white marble or stone, as well as plaster casts, stand out well in a gallery, the walls of which are of a pearly-grey colour."

[1] Karl Möbius, Die zweckmässige Einrichtung grosser Museen. Deutsche Rundschau. Vol. XVIII. (1891), p. 352.

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New plaster casts of a glaring white should only have a faintly-toned background; otherwise the contrast becomes too striking.

It would seem hardly necessary to point out that all obtrusive, loud colours should be avoided in a museum, were it not that their occurrence is only too frequent. For instance, the walls of the Roman gallery in the Glyptothek in Munich were of a bright violet, a colour which not only strongly asserted itself, but was also painful to the eye.

I have taken all these examples from sculpture-galleries, the effect there being more conspicuous than elsewhere, on account of the distinctness of the form, the size, and the colour of the objects. We shall, however, come to similar results in dealing with other kinds of objects, though the question naturally becomes more complicated when the objects have several bright colours.

In museums that keep pace with the general progress, the warm colours are gradually being replaced by cold, neutral tints.

In the Museum of Art and Industry in Hamburg, you will find both. In the show-cases of china, the old dark red paper covering is still retained, and the effect is crude. In the case containing Wedgwood ware, on the other hand, a bluish grey has been employed as the result of an attempt, by harmony of analogy, to attune the colour of the background to the light greyish blue and white of the objects.

The colours at present most commonly employed for backgrounds are a mossy green, greyish green, greyish blue, normal grey, white, black, straw-colour, and sometimes a greyish violet, in different shades.

Following the rule that development generally moves between extremes, we have now arrived at the extreme in which *green* has become as fashionable as *brown* and *dark red* used to be.[1] And just as brown was the prevailing colour in

[1] The browns and blacks, the "golden" hue, and warm tints that already prevail in the pictures of the 18th century, came into use through the desire to imitate the old masters, whose pictures were darkened with dirt and old varnish; though we may here also see the influence of artists such as Rembrandt and the chiaroscuro masters. Sir Joshu

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the pictures of the Düsseldorf school about 1850 and during the following years, so *green* (and also violet) is now one of the prevailing colours in the pictures of the open-air school.[2] Nearly everything that used to be brown is now green—from our window-frames to the wainscoting and furniture of our houses.

The strength of fashion and the weakness of taste have also beguiled the curators of museums into exaggerations.

The above-named colours, belonging as they do in an especial degree to our own day, are suggestive of the age; and it would thus be a mistake to let them rule supreme in collections of classical antiquities.

Geheimrat Bode, director of the gallery of old pictures in Berlin, was therefore right when he observed that the extensive employment of these colours in the Antiquarium in that city as a background for antique bronzes, terra-cottas and vases, gave the whole thing too modern and too coquettish an air (cfr. also the room with the silver objects discovered at Hildesheim).

In the same way it is a mistake to have covered the antique bronze furniture in the new museum in Berlin with greyish green cloth, and replacing missing parts with polished mahogany. The colour chosen confers no *optical* or *æsthetic* advantages, and is antagonistic to the *historical* claims. I shall mention instances in which these considerations are at variance with one another later on.

Black and White (Examples).

I have already spoken of black and white as backgrounds. I will now give you a few examples. A most interesting ex-

Reynolds also recommends a warm colouring (Cfr. The Literary Works of Sir Joshua Reynolds, by H. W. Beechy. London, 1855. Vol. II., p. 335). Pompeian red probably came into fashion, as the name seems to indicate, after the discovery of the Pompeian mural paintings.

[2] . . . "browns and blacks disappeared from the palettes of those who did not wish to be considered *l'école des beaux-arts, et en plein*. Venetian reds, siennas, and ochres were in process of abandonment. . . . The only red and yellow that anyone who was not, according to the expression of the new generation, *presque du Louvre*, could think of permitting on his palette were vermilion and cadmium."—George Moore, Modern Painting. London, 1893. pp. 87, 88.

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periment in this respect was made by Geheimrat A. B. Meyer, director of the zoological museum (Zoologisches und anthropologisch-ethnographisches Museum) in Dresden. A selection of very varied and brilliant colours was to be made in order to show the great richness of colour in nature. For this purpose, a case in the bird-section was filled with parrots of all the colours of the rainbow. For the back-ground had been chosen *black*, or rather a very *dark brown*, that could only be distinguished as brown close to the window, giving elsewhere the impression of black. The warm tint made the contrast less hard, and the effect was excellent. The director had got the idea from a picture in which brightly-coloured flowers were represented on a dark brown background. The picture was hung above the case. As a background for butterfles of brilliant colours, *white* had been used.

In this interesting museum, *white* is very largely employed for backgrounds—never as pure white, but mixed with some black, that is to say, as very light *grey*. White was used for most animals, but also cream-colour and black—black for skeletons, white corals and star-fishes; black for bronzes; cream-colour for plaster masks of people of the brown races; greyish green for white busts and post-mortem masks.

Geheimrat A. B. Meyer writes me that he has always found white walls without any decoration very effective, and that he also finds a slightly toned white very good. In his museum he has employed more than a dozen different colours for backgrounds, from slightly toned white to a dull black.

In many museums and in shops, you will often find different kinds of metal-work, such as gold, jewellery, bronzes, &c., exhibited on white. This combination looks especially well when the material employed for the back-ground has an uneven, hairy surface, which forms a contrast to the smooth surface of the metal.

Blue and white porcelain, Italian majolica, and Delft ware also look well on white. In old Dutch houses, the Delft ware often had a whitewashed wall for a background. But all these objects also look well on black.

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(6) The Specific Illuminative Power of Colours.

It should also be noted that the brightness, or specific illuminative power, of the colours is very varied. This is an important point if we want to choose a colour that lights up a room.

The colour possessing the greatest brightness is yellow. Arranged according to a lessening degree of brightness, the order of the colours is as follows: yellow, orange yellow green, greenish blue, orange, red, blue, violet.[1]

(7) Reflection.

Chevreul has somewhere said: "The walls of the gallery are considered as giving rise to effects of contrast, and not of reflection."

The reflection of *colours* is no less to be avoided in a museum than the reflection of *light*, which is especially annoying in picture galleries, and where the glass of show-cases reflects the light.

A happy choice of colour may sometimes make the reflection less harmful. Objects with a shining surface, such as silver, should be placed on a ground with a colour resembling that of the object. In this way, silver looks well on grey or blueish grey velvet.

II. Variety.

If, in making our choice of colours, we have to take into consideration only the optical side of the question—as, for instance, may be done in a museum of natural history—the colours may chiefly be chosen in accordance with the results at which we have up to the present arrived. This can be done without going so far as Professor Möbius, director of the zoological museum in Berlin, who advocates a uniform colour for the whole museum, for the walls, the pedestals, and the backgrounds of the cases. The colour to which he gives the preference is the so-called Bismarck yellow.

We now come to the considerations that are at variance with the principles ruling the choice of colour, that I have just laid down. The first of these is *Variety*.

[1] Compare the result of experiments made by Frauenhofer and Vierordt. W. Wundt, Grundzüge der physiologischen Psychologie, 5th ed.; Leipzig, 1902, Vol. II, p. 158.

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The eye becomes dulled by monotony, while a new impression has a rousing, refreshing effect. The warm colours being more cheerful than the cold ones, this advantage of theirs, may in some instances, make them preferable. With this fact in view, Geheimrat A. B. Meyer has employed a light skyblue background, for a case of birds of paradise, in the zoological museum in Dresden; and in another case containing the same kind of birds, a cream-coloured background. The animals were thus brought on a background having the colour of their natural surroundings, and the light colours had a very refreshing effect in breaking the monotony of the rows of show-cases.

The regard to variation obliges us to make a very considerable exception from the principle of the cold and neutral colours; and we therefore understand A. B. Meyer and Georg Treu when they declare themselves in favour of *warm* tints and *variety*.

Geheimrat Georg Treu, the director of the sculpture-gallery in the Albertinum in Dresden, writes himself about the colours in his museum :—[1]

"As wall-colour for the central halls, where the large plaster casts bear to be more distinctly outlined, the so-called *Pompeian red* has been chosen; for the smaller sculptures in the side rooms, an *olive green* with greyish tints; and in the corner rooms, where the light is less satisfactory, ... the walls had to be painted yellow, in order to produce a lighter effect."

III. HARMONY OF COLOURS.

We have hitherto considered the colours singly and not in their relation to one another. I now proceed to this third point of my exposition, in which we at once approach the difficult question of the harmony of colours. I cannot here enter into details, but must confine myself to the pointing out of a few facts generally acknowledged as correct by most investigators of the question.

[1] G. Treu, Die Sammlung der Abgüsse im Albertinum zu Dresden. Archäologischer Anzeiger. Beiblatt zum Jahrbuch des Archäologischen Instituts, 1891, No. I.

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A distinction is generally made between the harmony of analogy and the harmony of contrast. The colours of small intervals, that is to say, colours lying close to each other in the colour-circle, constitute a harmony of analogy, for instance the different hues of the same colour. The harmony of contrast arises from the juxtaposition of opposite colours. The colours of medium-sized intervals produce a bad effect when brought together, as the hue of both is liable to be altered. Such colours are orange and red, yellow and green,—blue and green are not "fit to be seen" as you Englishmen say. The general law may be thus formulated: the harmony of colours depends upon the absence of alteration, through contrast. [1]

(1) Harmony of Contrast.

The greatest contrast of colour is formed by the complementary colours. In an arrangement of complementary colours, the brilliancy, strength and purity of each will be heightened by its contrast with the other, according to the law of simultaneous contrast discovered by the French chemist, Chevreul, in 1839.[2]

To give you an example of the harmony of contrast applied in a museum, I will read you the following passage from Chevreul, as translated by John Spanton, still taking sculpture as my illustration.

"If we would augment the whiteness of the statues by neutralizing the red hue which the marble, stone, or plaster might have, we could colour the walls with a chamois or orange-grey tint. If, on the contrary, we preferred giving to the statues a warm colour, which many sculptors esteem so highly, the walls must be of blue-grey. Green walls will give to the statues a rosy tint, which is not disagreeable.

"The tone of their colour must be lower, the brighter we wish the sculptures to be.

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[1] A. Lehmann, Farvernes elementære æsthetik; Copenhagen, 1884.

[2] M. E. Chevreul, The Laws of Contrast of Colour and their Application to the Arts. Translated from the French by John Spanton; London, 3rd ed. pp. 150, 151.

The words 'tone' and 'hue' are employed in this paper in the sense given them in Spanton's translation of Chevreul's book, pp. 34, 35.

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"When there are bronzes, the colour of the walls of the gallery must be determined by that which we wish to predominate in the statues; because, as is very well known, the metallic alloy of which they are formed yields very different tints; one green, acquired by exposure to atmosphere; the other the peculiar golden tint which it possesses where it is not oxydized. If we want to exalt this green tint, the colour of the walls of the gallery must be *red*; while they must be *blue* to bring out the brilliancy of the metallic bronze, which has not experienced the action of the atmosphere."

Complementary colours can of course only be used in museums when we have to deal with single, large objects, or groups of objects all of the same colour. And even then the effect would certainly often be a hard and crude one, as is moreover confirmed by the combination of colours generally found in decorative art, and has been proved by the numerous researches of men such as Chevreul, Brücke, and Bezold.[1]

Arrangements of complementary colours are occasionally found as backgrounds in museums. Thus Professor Lange, the director of the Art Gallery at Stuttgart, has selected as background for each of the various groups of pictures in that gallery the complementary colour to that which prevails in the colour scheme of each particular group.[2]

(2) UNITY AND HARMONY OF ANALOGY.

The *harmony of analogy* possesses the advantage of giving a decided impression of unity to the whole.[3] In most cases, however, a contrast is preferable, as similarity of colour prevents the objects from standing out with sufficient dis-

[1] M. E. Chevreul, The Laws of Contrast of Colour and their application to the Arts. Translated from the French by John Spanton London, s.d.

E. Brücke, Die Physiologie der Farben für die Zwecke der Kunstgewerbe; Leipzig, 1866.

W. v. Bezold, Die Farbenlehre im Hinblick auf Kunst und Kunst gewerbe; Brunswick, 1874.

[2] F A. Bather, Presidential Address to the Museums Association, Aberdeen, 1903. Museums Journal, Vol. III., p. 117.

Karl Kötschau, Museumswesen und Kunstförderung. Jahrbuch der bildenden Kunst. Herausg. von W. von Seidlitz, 1903, p. 91.

[3] Brücke, Physiologie der Farben, p. 177.

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tinctness. I noticed an example of this in the Bavarian National Museum, where bronzes were exhibited upon a brown background, and Italian majolica upon dark green. The effect was not good, there being too little difference between the colour of the object and that of the background. One frequently finds bronzes exhibited on dark green velvet, which, owing to the contrast of colour, looks much better than the brown just mentioned.

IV. Historical and Local Considerations.

I now come to the fourth point of my exposition, which treats of the historical and local considerations.

In the case of many specimens, the colours of the surroundings in which they were originally placed, or for which they were intended, cannot well be set aside Especially where the effect of "interiors," or groupings with natural surroundings, is aimed at, the character of the different periods and localities, as shown in the choice of colour, should be considered. It would be a barbarism to display objects of the Gothic period, with its love of strong colours, in surroundings that had the pale, delicate tints of the Rococo.

Among other groups of objects with a strongly marked character of colour, I may mention the peasant art of many countries, such as Hungary, Russia, and Norway. And while the decoration of the old Chinese porcelain betrays a simple, sound sense of colour, the group designated "*la famille rose*" displays effects of colour of a more delicate and effeminate character, corresponding to the rococo style of Europe.

Good taste may find many refined ways of exhibiting objects of this kind. As a rule, practical obstacles will prevent excesses in this direction.

There is, however, a single instance in which the curators of museums may fall into temptation, and against which I will warn you. It is when "historical" or "local" colouring is aimed at in the arrangement of interiors. If the historical colouring were too intense, and thus injured the effect of the objects, the colour ought not to be used in its original inten-

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sity, but had better be toned down so as only to suggest the original colour, and thus become a sort of quiet accompaniment to the general effect.

I will give you an instance of this. In the Bavarian National Museum in Munich, the walls of the rooms in the antique section are painted with colours in imitation of the famous Pompeian mural paintings; but instead of preserving the deep luminosity of the originals, the colours are subdued to a low tone, which suggests, but does not reproduce, the originals, and gives the illusion as a reminiscence.

Similarly, the bright red, blue and green of the Gothic style cannot be recommended for the background of objects of that period. At the Düsseldorf Exhibition in 1902, this experiment was tried without success; the bright colours killed the objects.

Dr Deneken, director of the Kaiser Wilhelm Museum at Crefeld, has employed for his Gothic room, with great success, a pale blue colour (a wall paper), that went well with the brown oak furniture and polychrome carvings. I will give a few more examples from various museums, of efforts made to give exhibition rooms a certain character of their historical periods.

At the Kunstgewerbe museum at Cologne, the room containing Roman and Gothic objects has whitewashed walls, the wood-work being of the natural colour of oak.

For a room of the Dutch or German Renaissance, models may be found in pictures of interiors of the old Dutch school —for instance, whitewashed walls, brown panelling, whitewashed ceiling with brown beams, floor in chess-board pattern of white and black marble, and the walls partly covered with blue and white tiles. A room of this description may be found at the Kunstgewerbe museum in Düsseldorf.

Pale grey is suitable for a Rococo room. In the Kaiser Wilhelm Museum at Crefeld, the walls, roof and frieze of the room of this period are covered with pearly grey of various tones.

For a modern room, according to the taste of the present day, light and delicate colours are suitable. The so-

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called "Paris Room" for instance, in the Hamburg Museum of Art and Industry, which contains the exhibits purchased from the Paris Exhibition of 1900, has its walls covered with light green velvet. The furniture and show-cases are of yellowish wood (unstained oak and maple).

In the exhibition-rooms of the art-dealers, Keller and Reiner, in Berlin, a suite of *modern* rooms was arranged. The one that was kept green throughout seemed to me to be especially successful. The colour went well with the modern objects, and the greenish light that fell through the curtains of thin green silk had a very pleasing effect.

If historical *ornament* is employed—for instance, as stencilled diaper patterns or wall-papers—one can hardly be too cautious. A harmony of analogy is in this case to be recommended. The pattern may, for instance, be kept in the same colour as the ground, but of a little lighter or darker tone. The pattern should be of a simple and typical design. A heraldic lily (fleur-de-lis), for instance, may be chosen for the Gothic, for the Renaissance pomegranates, for the Empire wreaths, and so on.

While on the subject of interiors, I will avail myself of the opportunity of stating as my own opinion, that when an interior is not really the original one, removed from an old building, and put up in a museum, I think it is a mistake to mix up genuine parts with imitations. If it is not original, I think it preferable to let the room keep the character of a museum. Even to decorate pedestals and cases with painted ornament in imitation of carved stone and wood, tends to give to the whole, a false, theatrical appearance. The worst example of this that I have seen was in the Bavarian National Museum in Munich, a museum that in so many respects is most magnificent. On several occasions there, I felt inclined to tap some old specimen of carved stone to see if it were really of stone, or only of painted wood.

As an example of a successful attempt to combine the character of a museum with historical environments, I may mention the top-lit hall in the old museum in Berlin, where the well-known director of the old picture gallery, Geheimrat Bode, has brought together specimens of the Italian Renais-

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sance sculpture. I am sorry to say that at this moment the room is being dismantled, and the collections moved into the new building. The statues and busts were here exhibited, together with carved chests, frames, and other pieces of carved furniture. The walls were covered with coarse painted cloth, with stencilling in gold. At the end of the hall was placed the large polychrome terra-cotta statue of the Virgin and Child by Benedetto da Majano, with an old Persian carpet as background. In old Dutch and Flemish pictures, you may see Madonnas with similar backgrounds.

The historical principle may also be applied to show-cases and other accessories. It should never be forgotten, however, that everything should be so simple that it is understood at a glance to belong to the accessories, and is not mistaken for a specimen forming part of the collection.

In the Oeder collection of old Japanese art at the Düsseldorf Exhibition, the legs of the cases were kept in Japanese style. In the Gothic section of the Wallraf-Richartz Museum at Cologne, there were cases in the shape of cupboards, the door-panels of which were fitted with carved Gothic so-called "linen-scrolls"—a very appropriate decoration. In the Hamburg Museum, in the show-cases of Japanese bronzes and pottery, the shelves are partly made of bamboo, and covered with Japanese matting.

Geheimrat A. B. Meyer, of Dresden, has gone a step farther, and as a background for Chinese glass and Oriental weapons has employed rich Oriental silks—bright red Chinese silk with gold embroidery, and greyish yellow Japanese silk with woven designs. The porcelain of the pale green celadon colour was magnificently displayed on Japanese silk of a violet colour, the effect being very artistic.

In the Bavarian National Museum in Munich, some small cases that are all of the same type are decorated with painted ornament in the style of the different periods. In the Renaissance rooms they are grey, with Renaissance ornament in gold; in the Rococo rooms, white with gold; in the Empire rooms, brown with gold. The rest are green. I personally consider these ornaments too rich, and their effect false and somewhat theatrical.

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V. Texture.

Although strictly speaking, the subject to which I ought to confine myself is the colours in a museum, I cannot in this connection omit mentioning the importance of the *texture* of backgrounds.

The choice of material for this purpose may in some instances be dictated by a desire for harmony, while in other cases contrast would be preferable. A story related of the German painter, Böcklin, may serve as an illustration.[1]

"Tell me what is the best way of serving fish," he was asked. Böcklin placed the dish containing the fish on a plaited mat, and the latter on a white damask tablecloth. How smooth and shining the fish now looked; how interesting the rough mat; how quiet and broad, and yet not lifeless, the damask tablecloth!

I will now give you a few examples from museums. The smooth, shining surface of bronze looks well against a dull, rough background: for instance, on oak of the natural colour of the wood. Against a smooth, shiny background, on the other hand, the outlines of the bronze would stand out too clearly. The clear-cut forms, the rich play of light on the modelling, and the delicately varying patina, require an *uneven* background to show them up properly.

The glazed surface of pottery also requires a similar background, for instance, wood or a ribbed material. In the Kaiser Wilhelm Museum, at Crefeld, Dr. Deneken has chosen with good results a green rep for German stoneware, a light grey material of the same texture for faience, and a pale pearly grey ribbed silk for porcelain.

Consistency.

Even the *consistency* of the material, the degree of hardness or softness, is of importance; and here too, the effect may be based either upon analogy or contrast. To give you an example of analogy—glass looks well upon glass shelves.[2]

[1] Gustav Flörcke, Zehn Jahre mit Böcklin; Munich, 1901, p. 66.

[2] This arrangement (glass upon glass) is, however, for practical reasons not to be recommended.

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The *durability* of the materials employed is of course also a quality not to be overlooked. It would, however, lead me too far, if I were here to deal with the qualities of the various materials, such as cloth, velvet, silk, paper, linoleum, etc. I reserve the fuller treatment of this subject for the German edition of this paper.

VI. RECAPITULATION.

I will now briefly sum up what I have been endeavouring to impart to you regarding the colours.

1.—A *neutral* or *cold* colour is always the safest to choose. It will, however, often be out of place where an effect of "historical" or "local" colouring is to be given. *Warm* colours may in some cases be used to advantage for the sake of *variety*.

For a group of many and variegated objects, *white* slightly mixed with some other colour, or *grey*, and sometimes *black*, are to be recommended. In the case of black and white, care must be taken to avoid a crude and unquiet effect; black goes best with objects of a dark or deep colour, while white has the advantage of adding light and brightness.

Shadows should be absorbed, so as not to spoil the effect of the forms and outlines of the objects.

2.—A *coloured* background may be of two kinds:

(*a*) of a colour that approaches that of the object, and is thus in accordance with the principle of *harmony*, the effect being based upon harmony of *analogy*, or

(*b*) of a different colour. The principle then followed may be called the principle of *colouring*; the effect in most instances will be that of harmony of *contrast*.

What contrasting colours are to be chosen may best be decided by natural good taste, but also be the aid of the traditional rules for combinations of colour, that is to say, the coefficient of that which, in the present stage of civilisation, in this respect generally pleases the eye.

If the *decoration* of an object is of a different colour from that of the ground, both colours should be equally taken into account. We must take into consideration both the prevailing colour of the decoration and that of the ground.

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For the combination of *three* colours there are also rules; but I do not think a general law for the harmonies of three colours has yet been found.

We thus have to pay due regard to the *form*, the *prevailing colour* of the object, the *colour* of the *ground* and that of the *decoration*, and as regards the last-named, neither the design nor the colour must be overlooked.

In dealing with Delft ware, both the white of the ground and the blue of the design should receive consideration; with porcelain figures, both the prevailing white ground and the soft local colours; with bronzes, the form and colour of the object, as also the delicate relief and engraved ornament.

VII. Harmony of Colours in Nature and Art.

As the curators of museums have not always the opportunity of personally making the experiments required, it is desirable that they should acquire the knowledge that may be acquired, by travelling and visiting foreign museums. The good examples to be found in museums being, however, rather limited in number, it would be an advantage to look to other fields for gathering experience. Such fields are to be found in *nature*, and in both *pictorial* and *decorative art*.

The director of the Industrial Art Museum in Copenhagen, Pietro Krohn, has rendered good service by placing together examples of harmonious colour-effects, taken from both nature and art, such as butterflies, shells, different kinds of marble, textile fabrics of various countries and ages, old Norwegian tapestries, Japanese coloured wood engravings, Pompeian frescoes, &c. Of this interesting and important work, which is hand-painted, there exist only three copies, one in Copenhagen, one in Bergen in Norway, and one in Crefeld.

In strolling through art galleries, the curators of museums may find in pictures many valuable hints that may be taken advantage of. Much, for instance, may be learnt from the Dutch flower-pictures. In them you will generally find a rather dark background, where red looks well upon black, white (lilies, for instance) and pale colours on a dark grey, red geraniums on greyish blue, &c. In interiors you find

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that the blue and white Delft ware shows up well against a rather dark greyish green. In the country, or in a garden, you may also be struck with suggestive colour-effects. You will, for instance, doubtless have noticed how beautifully the intense red of the geranium, or the orange of sunflowers, goes with the deep green of the foliage. On a warm, hazy summer day, you have also probably noticed with pleasure the white of a house or of a sail, the veiled red of the tiles of a roof, the pale yellows and pinks and other delicate colours, forming a beautiful effect against the soft pearly grey of the air. In art you will find similar effects in pictures by Corot, Jan ver Meer van Delft, and Velasquez—pale, delicate spots of colour surrounded by silvery grey.

I shall not enlarge further upon the beauty of colour-effects in nature. It would be to little purpose, as opinions are naturally very diverse, dependent as they are likely to be, not only on optical considerations, but also on individual taste, habit, and the frame of mind we may happen to be in.

And now, in conclusion, I have to apologise for trespassing so long upon your attention. I know that a great number of the views I have put forward are liable to contradiction, so I will cut the matter short by saying that I think the great essential in solving the questions that I have here had the presumption to deal with, is natural good taste supported by knowledge.

APPENDIX.

Since this paper was written, I have read a German book, "Museums as Institutions of Popular Education,"[1] that has just appeared as the result of a meeting held at Mannheim in September, 1903, to discuss this most important question.

In this book some passages occur that deal with the question that is the subject of this paper, and that may serve as further illustrations of the views I have endeavoured to put forward. The following quotations are taken from the discussion on the arrangement of museums.

[1] Die Museen als Volksbildungsstätten. Ergebnisse der 12. Konferenz der Centralstelle für Arbeiter-Wohlfahrtseinrichtungen. Schriften der Centralstelle für Arbeiter-Wohlfahrtseinrichtungen, No. 25; Berlin, Carl Heymann, 1904.

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Professor Möbius, director of the Natural Science Museum in Berlin:

"The colour of the interior of the cases is also of importance. One of the speakers has remarked that one person likes one colour, another prefers another. Any preference as to the colour of the background of the cases and of the rooms in which the specimens are exhibited should be quite out of the question. The exhibits alone should attract the eye of the visitor. Every colour that distracts his attention from the objects is wrong. The outside of the cases also should have no ornament that attracts the attention. In a museum to which one or two hours are devoted, so much nerve-substance is spent, that it is of the greatest importance to avoid even the least unnecessary exertion.

"I beg to observe that from my own experience I have found that a dull yellowish grey colour affords the best background for cases of zoological objects." (Op. cit. pp. 131, 132).

K. E. Osthaus, Hagen:

"A couple of words about the colours in museums. I am also of opinion that in cases in which the great point is instruction, it is of importance to spare the nerve-substance as much as possible, and to adopt the yellowish brown colour. But it has already been said that even in the science of natural history, cases may occur in which it is of importance to set a thing off to its full advantage. How much more is this the case in art collections? There, at all events, it is of importance to give the room a certain character—a character of festivity, of sanctity, that affords the right environment for enjoyment; and to obtain this, colour is one of the most important means. The curator of the museum cannot then help choosing a certain coloured frame.

"At Hagen we have often taken a triad of colours as our point of departure. First, we have kept the greater part of of the wall, and above all the ceiling, as white as possible, to get much light into the room. This is a point of great importance in museums. Dark colours on the ceiling and on the upper part of the walls, where not covered with objects, had better always be avoided when there is not a super-

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abundance of light. In the show-cases, however, we have kept to strongly marked schemes of colour. I shall only give one example. In the entrance-hall, where the specimens from Eastern Asia are exhibited, we have taken as our point of departure a top light of Tiffany glass in violet, yellow, and green, and have repeated these colours in the cases, placing, for instance, Japanese gold lacquer on lilac Chinese silk, and other objects in front of a green background. The room has in this way acquired a very beautiful effect, and does not at all take away from that of the objects exhibited." (Op. cit., p. 140.)

Dr. Pauli, director of the Kunsthalle, Bremen:

"Amongst other things, the employment of colours in museums has been dealt with, and the thought has been expressed that the best colour is that of which one has no knowledge after having left the museums. I think this is not quite correct. We must bear in mind that two different principles are here opposed to one another. According to the one, the only purpose of the rooms of a museum is to display the objects as distinctly as possible. If we are satisfied with this, the colour of the background is at all events a secondary consideration. Its advantages are quite negative. It is not to disturb; otherwise it may be whatever it likes. There is another conception that demands more of an art-museum. It should be arranged as a festively adorned place for the best mental refreshment. And in this sense, the colour of the wall-coverings should give a decorative effect to the room as a whole. It then follows that also in considering the effect of pictures, strong colours need not be avoided for their surroundings. In the opinion of one of our best modern painters, the background of pictures should upon the whole be bright-coloured (yellow, blue, green, red); and in many cases at all events, he is right. I can assure you that a background of intense golden yellow, especially of a costly material, is very suitable for a large group of pictures. That an intense green sets off many pictures is proved by a well-known hall in the exhibition-building of the Munich Secession. Even blue may be used successfully. Only here also, it is the shade that we look for, not the colour. We will not therefore avoid neutral,

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broken tones. We use them for the background of a large group, especially of 'plein-air' pictures. The consequence of this is that in an art-museum, especially in a picture-gallery, we must give up trying to use the same colour throughout for the coverings of the walls, and that we change and distribute the pictures in the various rooms." (Op. cit., pp. 171,172).

DISCUSSION.

Mr. JOHN MACLAUCHLAN, Dundee, said he thought it would have been as well if Dr. Dedekam had divided his subject into two, treating the colours best adapted for shewing specimens separately from the colours best adapted for the wall decoration of rooms. Everything Dr. Dedekam had said was of great value and was doubtless the result of experiment. With regard to the decoration of a room as a whole, he would like to make this observation. If he was not mistaken, Dr. Dedekam showed a preference for green. He would like to put in a word of caution about the use of green. The room in which the council met on the previous night was a fairly large one; there was not more than the average amount of light, and yet it was brilliant, the most brilliant he had been in. Green, he would point out, absorbed light to a greater extent than any other colour. He had experimented on this subject over and over again, and had found that a room done with a pronounced green absorbed the light, ate the colour away, whereas a pale yellow reflected the light. The room they met in last night was bright with light. He once had a discussion on this subject with John Pettie, R.A., the greatest of colourists. Pettie could use red colours and produce harmony, but he was a genius, and an ordinary decorator could not do that. A blind man was once asked if he could imagine what scarlet was like. Scarlet is the most fiery of all colours, and this blind man said he thought it was like the blast of a bugle. No number of scientists who attempted to say what scarlet was could have described it better. He thought the paper was an exceedingly valuable one, and that the conference were very much indebted to the gentleman who read it. With most of the views of Dr. Dedekam he entirely agreed, but he desired to give this little word of caution about green.

Mr. R. F. MARTIN, South Kensington, said the paper was both artistic and scientific. He was very pleased to hear the remarks about green. Recently he had been trying to find out what was the best background for statuary, for either plaster

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casts or marble. He found the usual practice in many museums of Europe was to use a very slight mossy green. In Rome, the walls for the statuary were a background of very medium-coloured grey, slightly tinted green, while a slatey green was used for the marbles. When in Berlin recently, making certain investigations, he found that they there divided their colours, and used curtains which were originally green but were now slightly gone in colour. He had the privilege of going through the new museum soon to be opened in Berlin, and he was shown a screen there erected for plaster casts, and found that they were using a very slight tinge of green in the linen covering to be placed on the screens. Green was being largely used. He was very much struck with the green in the Berlin museum, and he could not help thinking a background of very slight-coloured green was exceedingly useful for statuary and casts. At Dresden they were using Pompeian red for large statuary, and olive-green for small casts and small work generally. In most of the museums of Europe green was being very largely used, a very slight green. There was one criticism he would like to make. There was so much in the paper that one would like to read it through carefully and make points afterwards. Dr. Dedekam said somewhere in his paper that glass objects should be placed on glass shelves. They did that, he believed, in Berlin, but from practical experience he would say don't put glass on glass shelves. Glass will walk, and glass walks!

Mr. W. W. WATTS, South Kensington, said that in selecting colours they had to have regard to the amount of light to be obtained. That was a very serious matter. In the second place, they had to consider the amount of money at their disposal. He ventured to think that green as a rule was one of the most useful colours for mounting specimens. He did not think they would find that porcelain or majolica would do upon a white background, because it was too much the colour of the object itself. A dead green was a most restful colour and formed a good background. On the other hand, a dead green would not do for every kind of object, and so for plaster casts, while he felt that Pompeian red was a great deal too dark, and absorbed a great deal too much colour, he did think a lighter kind of red, a brick-red, perhaps, or a terra-cotta red was very valuable for plaster casts. It did not obtrude upon the eye. He had made experiments with backgrounds for bronzes and had found that green was by no means the best. The very best colour, so far as he had been able to find out, was white. Not a dead white, but what was called "brown holland," or a colour of that sort, was found to be extremely useful for ob-

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jects of metal that were of a dark colour. As to industrial art, as a rule, the colour that was most useful for a background was that which afforded the greatest contrast to the object, while it was not too obtrusive.

Mr. CHAS. MADELEY, Warrington, said Dr. Dedekam classified colours as active and passive, and put red in the active section and green in the passive section, and yet he did not explain why it was the most agreeable greens were mixed with a considerable portion of red pigment. This classification did not explain the very remarkable difference in the effect on the eye and on the specimen in lighting a room with yellow or buff even, two tints which it was difficult to say when separated whether one was yellow or buff. There was another consideration, and that was the general effect on a group of objects of the colour of the background. The effect of a strong contrast between the background and the object was chiefly, and sometimes solely, to emphasise the outline. There was an enormous proportion of their objects where the outline was by no means the important thing to be emphasised. Modelling and markings were far more important, and he thought they would find, as a rule, that the marking and modelling were much more easily distinguished when the background had a touch of the colour of the object in it, but offered a strong contrast in tone and in depth of colour. They wanted something in the background that would produce the effect of repose to the eyes, so that one could see the specimen without a conflicting excitement. Therefore he thought while we wanted, generally speaking, a great contrast in tone, we wanted always a touch of the colour of the object. The pleasant effect, the reposeful effect, of a background which harmonised with the object was most clearly seen in these cases where marine objects were arranged on a background of sand. That, he thought, was a most striking instance of the kind. In his opinion, the true theory was yet to be solved.

Mr. E. HOWARTH, Sheffield, said that during a visit to the museum at Munich he noticed that the colours through the rooms at the Old Pinakothek alternated, one being dark olive green, and the other a red, a dark red, not an obtrusive red. What struck him in looking at the pictures in the various rooms was that he saw the colours of the pictures more accurately in the room with the red background than in the room with the olive-green background, and yet, if there were no pictures on the walls at all, the olive-green colour would be the most pleasant. As a personal impression of the effect of colour, the red room made him enjoy the pictures better. He did not know whether Dr. Dedekam had had anything to do with the choosing of colours for cutlery. Bright knives

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were considered difficult to show, and there was rather a large collection of them at Sheffield. When he was at Düsseldorf, two years ago, they had a collection of Japanese cutlery, on a kind of Japanese cloth, with almost a neutral tint, a green. He sent to all the chief people in England to get this, but he did not succeed, and, finally, he got some wall-paper, which was not quite the same colour, but was the best ground he had seen for cutlery. Dr. Dedekam seemed to have given a good deal of philosophic attention to colours, and had gone deeply into the subject, and he would like to have his opinion as to the best background for cutlery.

Mr. E. E. LOWE, Plymouth, said there was a very simple way to ascertain whether or not the rooms and backgrounds were of a right colour. When a visitor had completed his round of the museum, let him be asked what was the colour of the walls. If he did not know, then one might be sure they were the right colour.

Dr. BATHER said he hardly liked to let that meeting close without expressing his thanks to Dr. Dedekam. It was on his (Dr. Bather's) suggestion that Dr. Dedekam came to Norwich to read the paper to them. The paper really formed a small part of a most interesting pamphlet he had recently published, giving the results of his investigations of methods for art museums in general. It was written in Norwegian, but it was so clear and straightforward that anybody almost might read it, and, happily, it was to be translated into German. He had made a suggestion that it should be translated into English, and published in the *Museums Journal*. He had hoped that would be the case if the *Journal* were big enough. He understood there was to be started by Dr. Koetschau, in Dresden, he would not say a rival to the *Journal*, but a supplement, to take papers that could not appear in the *Journal*, and that excellent paper by Dr. Dedekam would form, he trusted, one of the earlier numbers of the new journal. They could not, he maintained, lay down any rule for the use of colours; they must consider the objects. He would like to have some suggestion from Dr. Dedekam as to what would be a satisfactory colour to go with bright red and strong green, to make a third colour.

Dr. DEDEKAM, in replying, said the question was too complicated and too difficult for him to speak upon it in English. He had omitted large parts of his paper. There were in the whole paper many examples, and more nuance of the question. It was a question in relation to which it was quite impossible to lay down principles, but he had tried to do it as far as possible. He had tried to get scientific principles about

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colours that existed, and, according to those principles, to explain his own taste. There were lots of questions that he did not understand a bit about. Some liked this, and some liked that; it was a matter of personal taste; but there were some phenomena that could be explained according to science. That was all he had tried to do. He knew the question of colour was a most difficult one. They would find a great many examples in his paper when it was published, but it was too complicated a question for him to be able to reply to what had been said that day, although he had listened to it with great interest.

The PRESIDENT said the best testimony they could have of the importance of the paper was the fact that it had raised an interesting discussion, in which valuable expressions of opinion were called out. It was of very great importance to understand the scientific philosophical principles on which these matters of colour rested, but however much they might get to the bottom of this question from a scientific point of view, it would still be the case that the consideration that would really affect the choice of colour in any particular case would be very largely the practical test of experience. They might think they understood the theory of the subject completely, but at the same time, until they had tried their knowledge in actual practice, they did not quite know what the effect would be. The ultimate thing would be a question of taste. He would like to make one remark as to Pompeian red. In choosing a background for museums one was not always able to take one small section of the museum by itself. One had to take the general effect of the whole buildings, and to get a scheme of colour that was suited to the objects at the same time. For this particular purpose he had from his own experience found Pompeian red of very great service. Not very long ago he replaced a light sort of blue colour by red in a collection which consisted very largely of skeletons of animals, and the effect was admirable from every point of view. He ventured to think there were cases of this sort in which the use of an intense colour like Pompeian red might be of great service.

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Books and Periodicals.

BOROUGH SEALS OF THE GOTHIC PERIOD: a series of examples illustrating the nature of their design and artistic value, selected, introduced, and described by Gale Pedrick. London: J. M. Denton & Co. 4to. 1904. 25/- net.

The series of 50 plates, reproduced from photographs, in this volume, show the seals of English boroughs from the 13th to the 15th century, the impressions being exceptionally clear and good. In his introductory remarks, Mr. Pedrick discusses the importance of seals from the historical and artistic point of view, tracing in a very interesting and luminous manner the relation of seals to the development and history of art. Then follows a short account of the ancient history of each borough, together with a general description of its seal, the boroughs being arranged in alphabetical order, with a reference in each case to the plate on which the seal is figured. The admirable arrangement of his material, the direct and lucid explanations, and the clear way in which the knowledge to be derived from seals is set forth, deserve the highest praise, the book forming a most complete and attractive treatise on the subject it deals with.

THE RELIQUARY AND ILLUSTRATED ARCHÆOLOGIST. October, 1904, Edited by J. Romilly Allen. London: Bemrose & Son. 2/6.

Though the articles in this excellent periodical do not relate directly to museums, they have a valuable association with the archæological work which curators have to deal with. The opening paper, on "The Funambulist," is a very interesting account of the tight-rope walker, who was a popular character from the earliest times, as shown by ancient drawings and prints. The article on "Some Norman and pre-Norman Remains in the Dovedale district" is concerned with the description and illustration of various crosses in Staffordshire; this being followed by "A Hebridean Pilgrimage," wherein many curious antiquities are made known by description and illustration. The first paper on "The Medallic Portraits of Christ," by G. F. Hill, treats of a somewhat recondite subject, the examples figured being more

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numerous and perfect than might have been expected. There are also various notes on archæology, valuable and interesting. This magazine is always welcome for its wealth of quaint history, its excellent illustrations, and the specially attractive way in which it is presented—paper, typography, plates, and get up being in every respect good.

LIBRARY ASSOCIATION RECORD. Nov. 15, 1904.

The opening paper in the issue for November deals with "The Educational Power of Free Libraries," by Alderman H. W. Newton, chairman, libraries committee, Newcastle-upon-Tyne, in which he shows how the higher purposes of a library may best be fostered. Mr. L. Acland Taylor, of the Bristol library, follows with a paper on "The Reference Library." There is a valuable report on "Public Education and Public Libraries," which treats of the practical conjunction of these two closely-allied elements in carrying out their joint work—a subject that is full of suggestiveness to the authorities of museums, the work of which might advantageously be brought into closer union with direct educational teaching. A list of the "Best Books of 1903" is a serviceable catalogue of current literature. In "Notes and News" it is stated that "Following up his gift of a public library to Newport, Sir Charles Seeley is about to provide some thirty villages in the Isle of Wight with 100 books each, in addition to a copy of the *Encyclopædia Britannica*," a commendable extension of the library movement.

Museum Publications.

"MANY INVENTIONS."

3. BERICHT UEBER EINIGE NEUE EINRICHTUNGEN DES KÖNIGLICHEN ZOOLOGISCHEN UND ANTHROPOLOGISCH-ETHNOGRAPHISCHEN MUSEUMS IN DRESDEN. Von A. B. Meyer. Abhandl. d. K. Zool. u. Anthrop.-Ethnogr. Museums zu Dresden, Bd. X., No. 5, vi. 26 pp. xx. pls. 1903.

It is possible that there may be museum curators in the world who invent museum furniture and museum apparatus of a value no less than the numerous devices evolved by Dr.

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Meyer's active brain; but it certainly is the case that no one renders his inventions of service to the world by adequate description of them to the same extent as does Dr. Meyer. It is not only for his inventions, but for his full accounts of them, that he deserves thanks from all the museum world.

The present report, as its title implies, is the third that he has published on apparatus specially designed by him, in the first place, of course, for his own museum. The large show-cases entirely made of iron are now so well known all over the world under the name "Dresden Case" that further description of them in this *Journal* were unnecessary. They are, however, not used so much as, with advantage, they might be, and people still continue to buy wooden cases, which they imagine to be cheaper for the somewhat inadequate reason that they cost less money. Dr. Meyer gives a list of forty-two museums in twenty-nine towns where the Dresden cases are in use to a greater or less extent. There are, however, many other museums in which iron cases are used, and it appears that the arguments adduced against iron cases generally come from those who have used cases either professedly not made on the Dresden model, or base imitations of that model by manufacturers who had not the long experience gained by the Dresden firms through their repeated experiments. This experience has now enabled the firm of Herrmann and Ranft in Dresden to produce a case that might be described as casting all the others in the shade, if such an expression could be applied to a creation of such lightness and transparency. The case stands 3·5 metres high, and is 6·5 metres long, by 1·7 metres deep. The front of it is occupied by only two doors, each contained in a single frame without cross-bars, so that the size of the sheet of glass through which the visitor looks without any obstruction is 3·2 metres wide by 3·1 metres high; that is to say, 10 ft. × 9 ft. 10 inches. A further improvement is that these doors open to an angle of 180°, whereas before it was only possible to open them to 90°. Whether or no the limits of size have been reached with such enormous doors as these, it is impossible to say. Doubtless, if there were a demand for larger doors, the Dresden manufacturers would respond. But a clear area of glass of this

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size seems to be enough for any needs that are likely to arise. It is a wonderful experience to turn a tiny key in the lock of one of these cases and, with a mere touch of the finger, to open these huge doors—an experience that makes one reflect with some bitterness on the struggles that two men and a boy occasionally have to open doors of one quarter the size in a well-known museum nearer home. It is also possible to unscrew an end of these cases, so as to clean the glass on the inside without disturbing the objects. Further improvements have been made in the lock, the fittings of the dust-free margins, and the inner supports of these cases. All have been rigidly tested against our great enemy, dust, with satisfactory results.

To overcome the disagreeable aspect of a multitude of iron brackets and cross-bars, Dr. Meyer has adopted a method of placing in front of them a frame over which paper or stuff of the required colour and texture is stretched. The necessary supports and brackets can then protrude through holes cut in this covering. A figure is given of a case of birds-of-paradise treated in this manner. While some are arranged on shelves in the upper part of the case, others stand on perches projecting at irregular intervals and heights through the background.

Smaller cases made of iron are next described and figured by Dr. Meyer, who also draws attention to small trays made of sheet iron. These have advantages over similar trays of cardboard or wood in that the material occupies less space and that they can be turned out very accurately to measure. The advantage of this in working with multiple sizes will be appreciated by every curator. These small iron trays are made by Anton Reiche in Dresden-Plauen. In describing these trays, Dr. Meyer mentions that he uses them for his collection of eggs, by filling them with dyed sawdust, on which the eggs are placed. The sawdust is somewhat coarse grained and derived preferably from pear or apple wood. It is dyed with a black spirit lacquer. A reviewer has already pointed out that one must be careful to choose a dye which will not affect the colours of the eggs. The further suggestion may be made that the sawdust should not be dyed at all. The

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natural, warm colour of the wood is no less likely than the hard black to display the eggs to advantage.

Among backgrounds or coverings for shelves, Dr. Meyer mentions linoleum, which, with its other obvious advantages, has that of allowing a pin to be inserted with ease.

Descriptions are next given of methods of mounting skeletons and skulls, and then of a collapsible craniometer suitable for travellers. Dr. Meyer's anthropological interests are further shown by the invention of a small instrument for counting hairs, made by Messrs. Herrmann and Ranft, and by a long list of anthropometric instruments possessed by the Dresden Museum.

Numerous small pieces of apparatus are also described and figured. Among them are a drawing-table, invented by Prof. Heller, for use with the microscope; a bent ladder, adapted for reaching to the backs of the upper shelves in deep wall cases; and an iron case for holding a large slip catalogue. An additional pecularity of the last-mentioned, and the one that most strikes the visitor to Dr. Meyer's workroom, is that the whole case rises and sinks by a hydraulic arrangement, so that the lowest drawer is brought up without any trouble to the level of the hand and eye.

There are also descriptions of a trolley for moving cases, a turn-stile, a revolving stand for pictures, and a disinfecting apparatus. The latter is a large cylinder of iron, into which the objects to be disinfected are thrust on a wooden frame. The air is then rarified to a high degree by a pump attached to the high-pressure water-main, and, when all is ready, hot water is allowed to circulate around a flask of carbon bisulphide, and the abundant vapour thus produced streams into every pore of the enclosed object, which is not removed for some days. It may here be mentioned that a short time ago the director of a large foreign museum visited this country in search of information, and, among other things, wished to see just such an apparatus as is here described. Great was his astonishment to find that several of our largest museums were absolutely without any such means of destroying the moths and parasites that are often so great a trouble to curators.

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Book-cases, perhaps, pertain rather to the librarian than to the museum curator, but Dr. Meyer's method of dealing with "infinite riches in a little room" is so ingenious that it deserves mention here. The room which he has to use for a library, when crammed full of book-cases, lining the walls, as well as projecting from them at right angles, formerly held 2000 volumes, whereas now, in a special case, standing in the middle of the room, and occupying an area of 9·75 square metres, there are packed no less than 4000 volumes, each one readily accessible. The secret is that this case contains a number of separate presses, each standing on rollers, and capable of being pulled out sideways quite easily by a single handle. The ends of these presses form, as it were, the doors of the case, and on each of them is a label giving the contained press-marks and the main subjects dealt with by the books on its shelves. The system is one that should appeal forcibly to all who have—as who among us has not—to force an ever-increasing number of books into a space incapable of expansion.

The foregoing account of these ingenious contrivances is perhaps lacking in clearness; but that could scarcely be attained without abundant illustration. In any event the curator desirous of purchasing or imitating any of the apparatus must of necessity refer to the original publication, and, indeed, all curators may be strongly recommended to study these valuable reports, written, as they are, by no mere theorist, but by a man who practices before he preaches, and who, by his personal exertions, has made his own museum in many respects a model for us all. F. A. B.

CARDIFF.—The Committee of the Welsh Museum acted very wisely in lending a collection of Swansea porcelain to the managers of the Llanelly exhibition. At this exhibition, which has proved the best of its kind, the vexed question of a national museum for Wales was discussed at some length. It is much to be regretted that some who took part in the discussion advocated splitting up any grant that might be received for this purpose. The creation of two or three national museums for Wales is absolutely out of the question.

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If a museum is formed worthy to rank as a national institution it will only be effected by the concentration of all available funds on one centre. It is the duty of all Welshmen to discard local jealousy and work together to produce a museum worthy of the dignity of the Principality.

LIVERPOOL.—The report on the museums and art gallery of this city for 1903 shews progress even on the high standard of previous years. The number of visitors has risen from 310,472 (in 1902) to nearly half a million. Over 1,000 pupils, under the charge of 50 teachers, visited the museums for purposes of instruction. At many of these visits, lectures and demonstrations were given by members of the staff. Good use has been made of the collections by specialists and students, who are allowed to work in the museum on Fridays (a day on which it is closed to the public) on obtaining tickets from the director. Twenty-two lectures were given by the director and other members of the staff; these were well attended. Through the co-operation of the city engineers' department, several dredging expeditions have been undertaken in the estuary of the Mersey and the Irish Sea; this has resulted in considerable additions to the collection illustrating the local marine fauna. The extensions of the Derby museum completed in July, 1902, entailed a large amount of arrangement and re-arrangement, and the report summarizes the work accomplished in the 17 months that immediately succeeded that period. All the mammals, the bulk of non-passerine birds, and part of the reptiles have been arranged in systematic order in 74 metal cases. Among other important items of work accomplished is the arrangement of nearly all the local mammals, part of the local birds, the ceramic and the archæological collections, the mounting of the plants in the herbarium, and their arrangement in ten hinged frames, the mounting of 1,625 animals and the preparation of over 2,000 stands. A printer has been placed on the establishment and has been charged with the preparation of labels. The director points out that the present work, the extent of which may be gathered from the instances given above, has necessarily postponed the preparation of catalogues and guide books. But it has not prevented the director from

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ssuing "The natural history of Sokotra and Abd-el-Kuri," one of the most important additions to zoological science that has appeared for some years. In the Mayer museum a considerable amount of re-arrangement has been effected, and has resulted in greater clearness of classification in the objects exhibited. Additions to the collections have been numerous and important, especially in the Melanian department. One of the most interesting acquisitions is a copy of the *Papyrus of Ani*, presented by Mr. Gibson, who has generously defrayed the cost of its translation and annotation by Mr. H. Griffith. The Walker art gallery has fully maintained its popularity and usefulness, and has rendered material services to other art institutions by the loan of pictures A number of important works of art have been added to the collection during the year under review. The autumn exhibition proved very successful, and attracted over 60,000 visitors.

CHICAGO.—The report of the Field Columbian museum for the year ending September 30th, 1903 is a brochure of 88 pages, illustrated by 15 plates, and the amount of work thus recorded and illustrated is quite in proportion. A list of 17 lectures and another of 14 publications show an enormous amount of activity. The number of additions is extraordinarily large, and the cataloguing and labelling of these—which is carried out carefully and systematically—is in itself a labour of no small magnitude. The labelling of the specimen is effected by means of oil paint, generally black or white; a letter, shewing the section to which the specimen belongs, followed by a number, is the mark employed. Several thousands of printed labels have been produced by the museum printer for the description of the specimens. Photography has been extensively used for purposes of illustration and record, and over 7,000 specimens have been photographed, and prints from these inserted into departmental albums But the most striking part of the museum work is the number of expeditions undertaken by members of the staff. No less than 24 have been carried out during the year. North Dakota, South Kansas, Oklahama, North Minnesota, California, many localities in the Southern States and Mexico, Arizona, Wisconsin, British Columbia, Queen Charlotte

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Islands, and British North Borneo are among the districts visited. These expeditions have resulted in considerable additions to the departments of zoology, botany, mineralogy, geology, and ethnology, and have largely increased our knowledge of the Pawnee, Arikara, Cheyenne, and Hopi Indians. The museum authorities are also to be congratulated on having obtained a splendid specimen of Nyctosaurus. The attendance has increased upon that of last year by over 32,000.

BLACKBURN.—The report of the Blackburn free library, museum and art gallery is altogether satisfactory. The committee has devoted special attention to the reference, and has added a large number of works, among which is Dugdale's *Monasticon anglicanum*. So greatly are the demands upon the reference library increased, that it has been found necessary to provide additional accommodation. The excellent plan of issuing school libraries has been very successful; 33,120 books have thus been issued against 18,167 during the previous year. Increased use is being made of the museum and art gallery; and the curator notes with satisfaction that groups of children are now sent, not merely to take a general view, but to observe and note (with the help of teachers) particular pictures or cases of objects, with a defined purpose in view. The number of visitors to the museum and art gallery during the period under review has reached the respectable total of 73,000.

BOSTON, MASS.—Bulletins 3 and 4 (vol. 11) of the museum of fine arts have been received. The former records the three months' expedition of the president and director, accompanied by Messrs. Sturgis and Wheelwright, architects, who visited Europe as a commission instructed to gather such knowledge of museum structure and appliances as should be of use in the building of the new museum By occasionally dividing into pairs they were able to inspect 95 museums, and they have been able to accumulate a vast amount of knowledge, both of what to do and of what to avoid. The museum has acquired a large number of objects, many of them of singular merit. Among these may be mentioned a painting by Wohlgemuth, another by Il Greco, and two Egyptian tomb-chambers of the 5th dynasty. Mr. Kakasu Okakura, of the Imperial

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Archæological Commission for Japan, has undertaken the investigation of the Japanese and Chinese paintings, and Mr. Rokaku is working upon the Japanese lacquers.

General Notes.

AT HOME.

OXFORD UNIVERSITY MUSEUM.—Magdalen College has made a grant of £250 per annum for the next two years for the payment of scientific assistants.

MUSEUM OF SCIENCE AND ART, DUBLIN.—Mr. J. N. Halbert has been appointed assistant at this museum in succession to Professor G. H. Carpenter. Mr. Halbert is the author of papers on fresh-water mites, while the Royal Irish Academy has published a list of the beetles of Ireland drawn up by him and the Rev. W. F. Johnson.

DR. E. RAY LANKESTER.—Dr. E. Ray Lankester, director of the Natural History Museum, South Kensington, has been appointed Romanes Lecturer at Oxford University for the year 1905.

DEATH OF MR. F. P. MARRAT.—The death occurred on November 7 of Mr. Frederick Price Marrat, at the age of 84. For more than 40 years Mr. Marrat had been connected with the Liverpool museum, where he worked in conjunction with the late Mr. T. J. Moore and the Rev. H. H. Higgins, a trio of enthusiastic museum workers who contributed so greatly to the building up of the magnificent collections in the Liverpool museum. Mr. Marrat paid special attention to the geological, mineralogical and conchological collections, his most intimate work being connected with conchology, not only the conchological collection in the Liverpool museum being named by him, but also similar collections in various other museums, and also in private houses. He was the principal authority on the genus *Oliva*, of which he acquired a very extensive series, and contributed monographs to Reeve's *Conchologia Iconica* and to Sowerby's *Thesaurus conchyliorum*, as well as to many periodicals and other publications on the mollusca. Agates also attracted his attention, and he very ably controverted some of Ruskin's curious theories on the subject of agates. He was a sound, conscientious scientific observer and writer, whose knowledge could always be thoroughly relied upon. Although not on the regular staff of the Liverpool museum, he worked there two days per week up to the time of his death.

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OXFORD, PITT-RIVERS MUSEUM.—We learn from *Nature* that the executive committee of the Oxford division of the British Medical Association have had electric light permanently installed in this museum as a mark of their appreciation of the generosity of the university in allowing the association to make use of its various buildings, and of other help given by the university during the meeting of the association in Oxford last July. The curators of the university chest have been empowered to erect a suitable record of the occasion in the museum.

A WANT OF THE NATURAL HISTORY MUSEUM.—The following letter has appeared in the *Times*:—I am desired by the director to ask you to be good enough to make it publicly known that the museum is in want of a large series of skulls and limb-bones of domesticated horses of known pedigree, whether thoroughbred, Arab, shire, hackney, cart-horse, or ponies. Any owners who would be willing to assist in this matter, when opportunity occurs, are invited to communicate with me.—R. LYDEKKER.

JEWISH HISTORICAL MUSEUM.—A scheme for establishing a museum in London has been considered by the Jewish Historical Society. The sum of £7000 is to be spent on the new Beth Hamedrash in Commercial road, and it was thought that the institution might be attached, but the committee of the society has now decided to seek premises in a west central neighbourhood. It is proposed to call it "The Mocatta Museum and Library."

WALKER ART GALLERY, LIVERPOOL.—Four pictures have been purchased from the autumn exhibition at the Walker Art Galley for the corporation of Liverpool's permanent collection. The four pictures are "The Lonely Watch" (£150), by the late Richard Wane; "The Bridge" (£525), by Mr. Arnesby Brown, A.R.A.; "Ajoncs en fleurs:—bords de l'étang de Berre, Provence" (£80), by M. Théo-Henri Mayan; and "Nancy" (£70), by Mr. Alexander Roche, R.S.A. Other purchases for the permanent collection will probably be made before the close of the autumn exhibition. Mr. Arnesby Brown's picture is a worthy addition to the gallery.

WALKER ART GALLERY EXTENSION.—Speaking at the first meeting of the newly-constituted library, museums, and arts committee, Sir William Forwood, the chairman, said that they were negotiating for an increased library rate, to enable them to complete their institutions. During the past ten years they had spent £200,000 on their group of buildings and the erection of branch libraries, and £70,000 on enlarging the museum galleries. It had not been done at

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the cost of the ratepayers, but out of the 1½d. rate, and out of the Excise (whisky) duty. They had yet to enlarge the Walker gallery, so that the permanent collection would not have to be removed and stored while the autumn exhibition was being held. Plans had already been prepared, and the extension of the gallery would be an inducement to the citizens to present pictures. Mrs. Madden, who had a life interest in the funds, had come forward and said that she was wishful to make arrangements for the money to be paid over at once, to enable the committee to proceed with the construction of the Hornby room.

EXHIBITION OF WORKS BY G. F. WATTS, R.A.—The president and council of the Royal Academy are arranging to hold a representative exhibition of the works of the late Mr. G. F. Watts, R.A., at Burlington House shortly, and for this purpose a large number of the artist's paintings now at the Gallery at Compton will be removed to London. The Compton Gallery will, therefore, be closed during December.

LADY DILKE'S ART TREASURES.—By her will Lady Dilke gave her husband a life interest in her property at Pyrford, and she bequeathed her books, jewellery, laces, furs, and articles of personal use or ornament to her executors, knowing that they were acquainted with her wishes, and they, acting thereon, have handed them over to Sir Charles Dilke to keep or dispose of according to his judgment, with the limitation that certain books to be selected by him should be bequeathed by him to the South Kensington Museum. Sir Charles, the Central News understands, proposes in his lifetime to hand over to the museum certain jewellery, including a seventeenth-century emerald pendant, and an eighteenth-century Portuguese Court set of chrysolites, formerly exhibited at Lisbon and South Kensington; also a curious set of Japanese metal buttons and a large Japanese iron vase. Lady Dilke's books on art subjects and her early Lyons Press, Aldine, and Elzevir editions will under this arrangement subsequently go to the museum.

WHAT'S IN A NAME?—A traveller from New Zealand happened the other day to be wandering near the Brompton Oratory when he noticed one of the fine new porcelain street sign tablets put up by the Westminster Corporation, indicating that hard by was the "National" History Museum. He entered the handsome building, and, to his amazement, found himself confronted by a collection of apes of different varieties. He could not understand at first, but then it dawned on him that these were intended to be the original Britons. Being descended from the British stock himself, he deeply

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resented the acknowledgment by the authorities of the mother country of this anthropoid ancestry, and unbosomed himself to that effect to one of the attendants. This functionary looked at him in astonishment, and said he was not to infer anything of the kind, to which the New Zealander rejoined by demanding: "Why, then, do you call this the 'National' History Museum?" But the attendant explained that that was an aberration of the Westminster corporation, the edifice being in reality the "Natural" History Museum.

ANTARCTIC BIRDS.—In his presidential address to the British Ornithologists' Club, Dr. P. L. Sclater referred to the collections of birds brought back by the two British Antarctic expeditions as being, perhaps, the most interesting event that has recently occurred in connection with ornithology. The Scottish expedition brought home, it appears, an excellent series of some five or six hundred skins, while the *Discovery's* collection consists of not more than one hundred and fifty birds. The small number of specimens brought back by the latter is, of course, accounted for by the fact that the *Discovery's* headquarters were so much further south than the *Scotia* penetrated, and bird-life, so far as regards variety of species, is practically limited to three kinds in the extreme south. Dr. Sclater mentioned, by the way, that it has been resolved to form a South African Ornithologists' Union.

OLD MANCHESTER.—A meeting was held in the Manchester Town Hall last month, on the invitation of the Lancashire and Cheshire Antiquarian Society and others interested in the preservation of the remains and records of the past history of Manchester, "to consider the best mode of devising arrangements for permanently accommodating collections that are or may be available," in illustration of the history of the city. Professor Boyd Dawkins moved "That it is desirable to form a museum of antiquities, records, and other relics of bygone Manchester." He said the recent Old Manchester Exhibition had thrown a new light upon the old history of Manchester, and what had formerly been known to only a few experts had become stamped on the minds of the 40,000 people who had visited that exhibition. The Bishop of Salford, in seconding, said that Manchester in taking up this work was doing an act of expiation. We had been too forgetful of the higher aspects of civilization, and we had allowed the landmarks of our history to be swept away ruthlessly. How small was the record we had of our great citizens. What was there in our street names to indicate any local connection with Joule, or De Quincey, or Charles Hallé? The resolution was adopted, and a committee was appointed to give effect to it.

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GLASGOW ART GALLERY.—The art collections of Glasgow have just been enriched with two notable gifts of pictures. Sir Charles Tennant, in addition to former important donations, has now presented to the gallery a picture by John Phillip, R.A. The work belongs to the later fully-developed Spanish period of Phillip's activity, and is characterised by all the brilliance of colour and vigour of handling which were displayed in his greatest achievements. The second gallery picture which has been added to the walls is a fine and well-known example of the work of Mr. Austen Brown, A.R.S.A., the gift of Mr. James Caldwell. The picture represents a gipsy encampment seen under the growing gloom of evening, and in its low tones and strong characterisation it is a most impressive work.

ROYAL SCOTTISH MUSEUM EDINBURGH.—The authorities of the above museum retain possession undisturbed of the valuable collection of armour, arms and curios formed by the late Sir Noel Paton, and now housed in that institution. It was the wish of the testator that his valuable collection should be kept intact, and now that arrangements for its purchase have been made with the trustees, the public will be able to see the collection at any time. Some of the most interesting things, such as the bone from the foot of King Robert the Bruce, a dagger from a thatched cottage near Magus Moor where Archbishop Sharpe was murdered, and Queen Mary's "aumrie" from Loch Leven, were inherited by Sir Noel from his father, Mr. Joseph Paton, of Dumfermline. But Sir Noel was himself a keen and intelligent collector, and his valuable collection will add further interest and instruction to a visit to the Royal Scottish Museum, as the Museum of Science and Art in Chamber street is now called.

ABROAD.

APPOINTMENT.—Professor Max Lehrs has been appointed to the directorship of the department of prints and drawings in Berlin, in succession to the late Friedrich Lippmann; and he will take up the duties on the 1st of January. Professor Lehrs has been for some time recognised as one of the leading authorities on engraving and early book illustration. As keeper of prints at Dresden he made many friends in this country, and his appointment will be a very popular one.

KAISER WILHELM MUSEUM, CREFELD.—From November 22 to December 22 of the current year is being held here an exhibition of works in decorative art by the "Crefeld Artists'

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Circle," carried out in the workshops of the town after designs by Hugo Koch, Paul Lang, Julius de Praetere and Johan Thorn Prikker.

PARIS, MUSÉE D'HISTOIRE NATURELLE.—This museum has received from Mr. Durand his herbarium and botanical library, together with a sum of £260 to defray the cost of installation and an endowment of £2,600.

BRITISH SCHOOL AT ROME.—Founded with a view of furthering the study of Roman antiquity, the British School at Rome, which is precluded from carrying on excavations in the ancient city, proposes to catalogue the ancient sculptures preserved in the Museo Capitolino, the Palazzo dei Conservatori, and the Magazzino Archeologico al Celio. The proposal is before the municipality of Rome, and should it be favourably entertained it is hoped that a full illustrated and descriptive catalogue dealing with the Museo Capitolino will be published in two or three years' time.

SUVAROFF MUSEUM, ST. PETERSBURG.—It is announced from St. Petersburg that the Suvaroff Museum has been opened in the presence of the Emperor of Russia.

Correspondence.

The widow of the late Dr. Philip B. Mason, F.L,S., F.Z.S., of Burton-on-Trent, is desirous of disposing of the museum formed by her husband. It consists principally of an exceedingly well-selected collection of British invertebrates, all excellently mounted and named, with numerous varieties; also British birds in separate cases. Most important of all is a series of about 300 glass models of invertebrates, by Blaschka, which are now so difficult to obtain.

After a careful inspection of the collections, I came to the conclusion that it would be to the advantage of a number of the public museums to combine to secure Dr. Mason's collections, especially the Blaschka models, for the collections are too extensive for a single museum. I shall, therefore, be pleased to hear from curators who may wish to adopt the above suggestion.

E. HOWARTH,
Public Museum, Sheffield.

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All communications relating to the Association should be addressed to R. NEWSTEAD, Grosvenor Museum, Chester, while matters relating to the Museums Journal or other publications should be communicated to E. HOWARTH, Museums and Art Gallery, Sheffield, to whom subscriptions should be sent.

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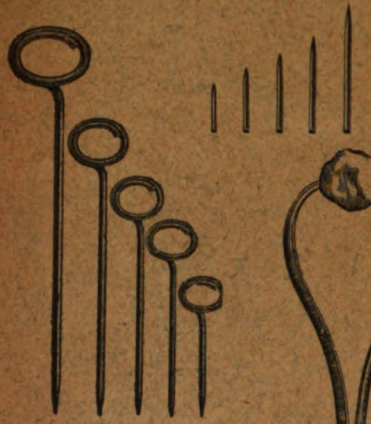
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CONTENTS.

	PAGE
School-Children and Museums—Part II.	217
The School Nature-Study Union	220
Museum Publications :—	
Catalogue of Type Specimens of Palæozoic Fossils	226
Natural History Museums of the United States and Canada	228
Field Columbian Museum Publications	229
Cape Town	233
Camberwell, London	234
Manchester	236
Liverpool	237
St. Albans	237
The Liverpool Museum	238
General Notes :—	
Appointment—York Museum	243
Antiquities of York	243
Guildhall Art Gallery, London	243
Zoology of the Tibet Expedition	244
Royal Gift to the British (Nat. Hist.) Museum	244
Whitechapel Art Exhibition, London	244
Whistler Memorial Exhibition	245
The National Art Collection Fund	245
Whitehall Museum, London	245
Warrington Museum	245
Manchester Art Gallery	245
Proposed Museum for Merton	246
Bristol Art Gallery	246
Proposed Opening of Dudley Art Gallery on Sundays	246
Treasure-Trove at Oswestry	246
Bequest to Campbeltown	247
The Laing Art Gallery	247
Carlisle Museum	247
Ancient Gold Ornaments	248
Obituary : Mr. David Corsar	248
Pictures for Glasgow	248
Society of Antiquaries' Museum, Edinburgh	248
New Picture for the Scottish National Gallery	249
Prehistoric Workshop	249
Dublin Museum	249
Art Gallery for Dublin	250
A National Health Museum	252
Ornithological Congress	253
Museum Bequests and Estate Duty	253
The Association of Economic Biologists	253
Recent and Fossil : a Suppressed Reform	254
Bequests to Universities and Museums,	255
British Museum	255
Liverpool Museum	256
The Whitechapel Art Gallery, London	256
Louvre, Paris	257
Musée de l'Opéra, Paris	257
French Museums	257
Museum at Arles, France	257
The New Natural History Museum at Aix	257
International Congress of Archæology	2
A Patriotic Spirit	2
A Funeral Collection	2
Egyptian Antiquities	2
Royal Gift to the Servian Museum	2
Excavation of Herculaneum	25
Rhodesia Museum, Buluwayo	25
Collecting Terrors	2
St. Louis	2
Directions for Collectors in Anthropology	2
Detroit Museum of Art	2
Boston Museum, U.S.A.	2
Conditional Bequests of Works of Art to Museums	2
Establishment of Commercial Museum in Chile	2

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THE MUSEUMS JOURNAL.

Vol. 4. *January, 1905.* *No. 7.*

School-Children and Museums.

PART II.

By HENRY COATES, F.R.S.E., and ALEX. M. RODGER, Perth.

[Read at the Norwich Conference, 1904.]

AT the Brighton Meeting, in 1899, we gave a report on an experiment which had then just been inaugurated in connection with the Perthshire Natural History Museum. This was the institution of essay competitions amongst the school-children of Perth and Perthshire on subjects illustrated by the collections in the museum. Since then the movement has made steady progress, and has been the means both of increasing the popularity of the museum and of encouraging the systematic teaching of nature-knowledge in the schools of the district. The following is a list of the subjects selected and the number of competitors each year :—

1898.	"A Visit to the Perthshire Natural History Museum,"	45	Essays.
1899.	"The Divisions of the Animal Kingdom, as Illustrated in the Index Museum," ...	70	,,
1900.	"The Legs, Feet, and Bills of Birds," ...	81	,,
1901.	"The Trees of Perthshire,"	111	,,
1902.	"The Insects of Perthshire,"	100	,,
1903.	"The Part which Water has played in the Breaking-down and Building-up of the Rocks of Perthshire,"	163	,,
1904.	"The Fishes of the Lochs and Streams of Perthshire,"...		
1905.	"Half-a-dozen Wayside Flowers,"		

It will be observed that the subjects of the earlier essays were more general, and those of later ones more specific. This was designed to lead the scholars to take an interest in

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some particular branch of natural history. Last year a geological subject was attempted for the first time. It was expected that this would be rather too abstract and unattractive for boys and girls of school age, but it proved to be the most popular of any of the competitions. Some of the essays, too, displayed wonderful powers of observation and deduction for youthful students ranging from eleven to sixteen years of age.

A bronze medal, from a specially engraved die, is now offered for competition each year, being given to the boy or girl who sends in the best all-round essay in any age-division, and is a much-coveted award. All the essayists are divided into four sections, according as their ages are 11, 12, 13, or 14 and over, and in each of these sections prizes and certificates are awarded according to the percentage of marks attained. The essays are generally examined and the prizes awarded by one of the honorary curators, who take up different branches of special work in connection with the museum.

During the past session a further development of the movement has taken place, in banding together all the competitors in a juvenile naturalists' field club, under the name of the Junior Section of the Perthshire Society of Natural Science. This has proved exceedingly popular, and has been the means of drawing the competitors closer together, and keeping them in touch with the society and the museum. The section meets in the afternoon on the second Saturday of each month for short demonstrations on some natural history subject during the winter months, and for country rambles in summer. Some of the older members of the society are always present, and point out the objects of interest, whether botanical, zoological, or geological. Already about fifty members have been enrolled, and many of them display a keen interest in the subjects of study. The affairs of the section are managed by a committee of the members themselves, under the supervision of an adult president and vice-president and the curator. Each member pays an annual subscription of sixpence, and he receives a card with a syllabus of the meet-

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ings and a list of the rules, together with a badge of membership. This badge is a distinctive feature of the junior section, and is worn with much pride by the boys and girls. It consists of a neat disc of celluloid, about the size of a shilling, and bears, in appropriate colours, the crest and name of the society, the former consisting of a group of daisies They are fitted with a pin to fix them to the coat or dress. Badges such as these form an important feature of social life amongst the young in America, and they certainly tend to foster a feeling of *esprit de corps*.

[The discussion on this paper was deferred until after the papers by Mr. F. Woolnough and Mr. S. Mosley were read. These papers, with notes of the discussion, will be published in the next number o this *Journal*.]

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The School Nature Study Union.

Facilities for Nature Study offered by Museums and Gardens in and near London.

Museum, etc.	Approach.	General Facilities for Nature Study.	Demonstrations, etc.	Loan of Specimens, etc.	Admission.	Application to.
1. British Museum (Natural History), Cromwell Road, S.W.	Metropolitan Railway to S. Kensington Station, and Earlscourt or Putney 'bus.	All branches of Natural History.	Classes may be held by teachers before the cases if not to inconvenience of visitors. Good descriptive catalogues are on sale.	Duplicate specimens when available are given to persons or institutions approved by the Trustees. Permission to photograph may be obtained.	Free daily (except Good Friday and Christmas Day) from 10 a.m. to 4, 5, or 6 p.m. 8p.m. Mondays & Saturdays in summer.	The Director at the Museum.
2. Victoria and Albert Museum, Cromwell Road and Imperial Institute Road, S.W.	As above, and also Hammersmith 'bus.	Geology, Botany, Physiography, and Agricultural Principles.	Apparatus may be used by teachers on the premises, a class-room being placed at their disposal.	Sets of apparatus are lent to schools for short periods; applications to be made by the managers of the school on or before Oct. 1st of each year.	Free Mondays, Tuesdays, Sats. 10 a.m. to 10 p.m. Wednes, Thrs, Fri. admission 6d., 10 a.m. to 4, 5, or 6p.m. Sundays, free 2 p.m. till dusk.	The Secretary, Board of Education, S. Kensington, S.W.

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3. Bethnal Green Museum, E.	Metro. Railway to S. Mary's, Whitechapel; or from Liverpool Street to Bethnal Green Junction.	Animals useful economically; fruits and foodstuffs. [*N.B.*—The museum is primarily *industrial*.]	Classes may be held; the Staff will give the teachers any information required.	To local *museums* only.	Free daily.	The Curator at the museum.
4. Geological Survey and Museum, Jermyn Street, S.W.	Omnibus to Piccadilly Circus.	British fossils and minerals, the latter arranged to show their inter-relations and modes of occurrence; complete series of maps of British Geology; photographs; typical series of rocks, arranged stratigraphically; relief models of districts.	Small classes may be held; at least one day's notice to be given to the Curator. The Staff will give any information required.	No arrangement at present in force.	Free on all week-days except from Aug. 10th--Sept. 9th, from 10 a.m. to 4 or 5 p.m.; on Monday and Saturday from 10 a.m. to 10 p.m.	The Director at the museum.
5. Horniman Museum and Library, Forest Hill S.E.	From Victoria (L.C.D. Ry.) or Holborn Viaduct to Lordship Lane; or from London Bridge or Victoria (L.B.S.C. Ry.) to Forest Hill	Collections illustrating various phases of Animal Life, *e.g.*, Variation, Sexual Differences, Struggle for Existence, Natural Selection. Series of Vivaria and Aquaria. Nature Study Garden (in process of formation). Nature Study Library. Good Museum Guide-books.	Teachers may give lessons; leave may be obtained for holding classes during morning hours.	Under present consideration.	Free daily (Christmas Day excepted) from 2 p.m. to 9 p.m.; on Bank Holidays from 10 a.m.	The Curator at the museum.

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Museum, etc.	Approach.	General Facilities for Nature Study.	Demonstrations, etc.	Loan of Specimens, etc.	Admission.	Application to.
6. Municipal Technical Institute (Essex Museum of Natural History), Romford Road, West Ham, E.	Trains from Fenchurch Street, and Liverpool Street, to Maryland Point.	General Natural History. Smaller vertebrates, Birds. Insect life-histories. Aquaria, illustrating Pond Life. The Flowers of the month (fresh specimens).	A classroom with blackboard and lantern may be used *in the afternoon* after previous application has been made.	Arrangements for help to *local* schools are under consideration.	Free daily.	The Principal at the institute.
7. Stepney Borough Museum, 77, Whitechapel High Street, E.	Metropolitan Railway to Aldgate. 'Busses from the Bank.	General Natural History Collection. Herbarium. Elementary Geology and Mineralogy. Aquaria and Vivaria. Fresh wild Flowers.	Demonstrations given to classes from local schools.	A few duplicate specimens are lent.	Free daily from 12 noon to 10 p.m. Saturdays 10 a.m. — 10 p.m. Sundays 3—10 p.m.	The Curator at the museum.

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7A. Nature Study Branch of (7), S. George's Recreation Ground, Cable Street, E.	Metropolitan Railway to Shadwell. 'Busses from the Bank and trains from Aldgate to Cannon Street Road.	Living things in suitable environment. Frogs, toads, snakes, fishes. Bees, etc. Marine and fresh water aquaria. Guide Book to the Vivaria and Fresh Water Aquaria, price 1d.	Lessons may be given by the teachers; the Curator will give demonstrations if desired and previously arranged. With the co-operation of the Education Committee of the L.C.C. it is anticipated that lectures to teachers will be given.	No arrangements.	Free daily from 12 to 5 p.m.; Saturdays 10 to 5 p.m.; also in summer during the evening. Special arrangements for classes.	The Curator, Stepney Borough Museum, 77, High Street, Whitechapel, E.
8. Royal Botanic Gardens, Regent's Park, N.W.	Metropolitan Railway to Portland Road Station or Baker Street Station.	Medico-botanical and economic plants; classified beds; stove and greenhouse plants. Botanical museum. Gardening school.	The officers of the society are willing to afford information on botanical and related subjects.	Recommended students may obtain plants required for practical work from the Head Gardener.	Passes may be obtained from Fellows of the Society or by the recommendation of professors or teachers. Natural History or Rambling Clubs are admitted on selected days	Personal application to be made at the office in the Gardens to J. Bryant Sowerby, Esq. (Secretary).

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Museum, etc.	Approach.	General Facilities for Nature Study.	Demonstrations, etc.	Loan of Specimens, etc.	Admission.	Application to.
9. Zoological Gardens, Regent's Park, N.W.	Metropolitan Railway to Portland Road Station, and 'bus to Albany Street; or 'bus from Piccadilly Circus or Strand ("Waterloo").	Mammals, birds, reptiles, etc., under the most favourable circumstances for observation.	Classes may be taken if not to the inconvenience of the general public.	No arrangements in force.	Open every week-day 9 a.m. till sunset. Admission 1s. to general public, 6d. on Mondays; children 6d. Classes from elementary schools free (conditions on application). Classes of 25 children and one teacher from secondary schools admitted for 11s. (previous application necessary).	The Secretary, 3, Hanover Square, W.

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10. Royal Gardens, Kew.	"Tube" to Shepherd's Bush and Electric Tram to Kew Bridge. District Railway to Kew Gardens Station.	The gardens will be found of great service in illustrating any teaching in plant life.	Classes may be held in the Gardens.	Permission to sketch, photograph, or for special study of specimens, may be obtained; conditions on application.	Open under special conditions from 6 or 8 a.m. till sunset; to general public. Free.	The Director, Royal Botanic Gardens, Kew.
11. Chelsea Physic Garden, Royal Hospital Road, S.W.	Metropolitan Railway to Sloane Square or Grosvenor Road Station.	"The garden is maintained to assist in the higher teaching of botany." Students are permitted to visit the garden under proper supervision.	Conditions on application.	Specimens required for special work provided.	By special ticket.	H. Howard Batten, Esq., 3, Temple Gardens; E.C.
12. Battersea Park, S.W.	From Victoria or London Bridge to Battersea Park Station.					
13. Ravenscourt Park, W.	From Waterloo.	The gardens contain plants arranged according to natural orders.	Classes may be held in the gardens.	The Curators will supply specimens to teachers for class use.	Free daily; special tickets obtained by teachers on application.	The Secretary, London C.C., The County Hall, Spring Gardens, W.
14. Victoria Park, N.E.	From Broad Street to Victoria Park Station, or from Liverpool Street to Cambridge Heath Station.					

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Museum Publications.

CATALOGUE OF TYPE SPECIMENS OF PALEOZOIC FOSSILS IN NEW YORK STATE MUSEUM. By John M. Clarke, with the assistance of Rudolph Ruedemann. Being Bulletin 65 of the New York State Museum (Bulletin 285 of the University of the State of New York). 848 pp. Albany, May, 1903. Price $1.20.

The collection of palæozoic fossils in the New York State Museum at Albany is probably the most important collection of the kind in the United States, since it contains most of the types and figured specimens used by James Hall and other authors in the preparation of "The Palaeontology of New York," not to mention a large series of separate papers dealing with the same subject. It should, however, be remembered that some of the specimens utilised in the earlier reports were the personal property of Professor Hall, and are now preserved in the American Museum of Natural History in the City of New York.

The specimens here catalogued are distinguished either as "types," by which is meant the actual specimens from which the original description was made (including the holotype, cotype, and paratype of other authors), or as "hypotypes," namely, specimens which served for a later illustration and description of the species (including, therefore, such categories as metatypes, neotypes, and plesiotypes of other authors). The catalogue mentions, under the terms plastotype and hypoplastotype, such plastic reproductions of types or hypotypes as are preserved in the museum.

Until Dr. Clarke, who succeeded Professor Hall as state palaeontologist, began the compilation of the present catalogue, the various type-specimens were scattered through the collections, many of them apparently without distinctive labels. Only those who have been employed in the wearisome task of hunting for type-specimens in one of the larger and older museums of the world will appreciate the great labour that it must have been to discover the specimens which are here so lucidly catalogued.

A work of this nature is of the utmost value to naturalists, but does not as a rule present much that can be dealt with in

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a review, beyond the mere statement, not always so possible as in the present instance, that the work seems to have been well and thoroughly done. The catalogue before us, however, contains a few points of technical interest to curators. The general classification follows the broader taxonomic divisions —Plantae, Protozoa, Spongiae, Cnidaria, Echinodermata, and so forth. An attempt has been made to introduce a system of registration that shall at once indicate to which of these groups a particular specimen belongs. For this purpose the numbers from 100 to 999 are assigned to Plantae; those from 1000 to 1999 to Protozoa; those from 2000 to 2999 to Spongiae, and so on. It is assumed that in the case of sponges, for example, there are, or will be, not more than a thousand species, and to each of those a separate number is assigned, the numbers being grouped so as to leave space for additions, while each genus begins a new number in the tens. Thus *Dictyospongia* starts with 2260; the next genus, *Hallodictya*, with 2800, *Helicodictya* 2300, and *Hydnoceras* 2320; the species of the last genus, being numerous, run from 2320 up to 2331, and the next genus, *Hydriodictya*, follows with 2340. Each species, then, having a number, the specimens representing the species are denoted by a separate number, 1, 2, 3, and so forth, placed as a denominator in a fraction of which the numerator is the species number. Thus *Dictyospongia sceptrum*, the fifth species (not the fourth, as Dr. Clarke says in his introduction) of that genus bears the number 2264 (since 0 counts as the first), and the second specimen of this species is therefore designated by $\frac{2264}{2}$. This particular specimen, it may be mentioned, is described as a plastotype; but in this and other cases we do not gather from the catalogue where there are preserved the original specimens of which these are reproductions. Such information is, of course, not covered by the title of the work, but the addition of it would be of much service to the working palaeontologist. Under each genus, the species are listed in the alphabetical order of the trivial name, the name adopted being apparently that which, in the compiler's opinion, is the correct name of the species at the present moment, and not necessarily the name under which the specimen was first figured.

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The scheme of numbering doubtless possesses some characters of practical utility, but it scarcely seems sufficiently elastic, considering the importance of the New York State Museum and the energy of its officials. The alphabetical order of the species must, it is obvious, be interfered with by the first batch of accessions, and in some cases there does not seem much room left for representatives of new species. For example, the last species of *Ptilodictya* is numbered 6766 and the first of *Ptilopora* 6770, thus allowing the addition of only three species to the genus *Ptilodictya*. We should much like to know what Dr. Clarke proposes to do when his museum receives a representative of yet a fourth species of this genus. Perhaps Dr. Clarke might be interested in the adaptation of the decimal system of classification employed by Dr. Hoyle, and explained by him and Mr. H. Bolton in the report of the Museum Association's Dublin meeting, pp. 167-179 (Sheffield, 1895).

The book ends with a classification of the type-specimens according to their geological formations. This is a useful addition, but we hope Dr. Clarke will forgive us for saying that British geologists are not likely yet awhile to look with much pleasure on such terms as "Cambric," "Siluric," and "Carbonic," in place of the well-known Cambrian, Silurian, and Carboniferous. "Cambric" and "Carbonic," it may be pointed out, already have their distinct meanings as English words. These things, however, are matters of taste, and cannot possibly diminish the value of this volume, which is a monument both to the riches of the New York State Museum and to the ardour of its officials. F. A. B.

NATURAL HISTORY MUSEUMS OF THE UNITED STATES AND CANADA. By Dr. F. J. H. Merrill. Being Bulletin 62 of the New York State Museum (Bulletin 282 of the University of the State of New York). 234 pp. Albany, April, 1903. Price 30 cents.

The ex-director of the New York State Museum has performed a most useful service in compiling this work, which gives details of some three hundred natural history museums, on much the same lines as those adopted in the directory now being published by the Museums Association. The difference lies in the fact that Dr. Merrill has paid more attention to the

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contents of the museums and to any peculiarities in the arrangement of the exhibited series, and less to purely administrative details. Therefore, while the Museums Directory published by our Association will perhaps prove of more interest to the professional curator, and to the museum committeeman, Dr. Merrill's directory will be of greater use to the naturalist. The museums are arranged under States, the several States being dealt with in alphabetical order. The compiler has been remarkably successful in obtaining replies to his inquiries, since the proportion of those museums against which the words "no report" appear, is unexpectedly small, and, to judge from a few examples, it seems probable that the museums which have sent no report do not contain much worth reporting upon. It is, however, to be hoped that their officers will, before very long, see the error of their ways, and that, when a new edition of this valuable work is called for, it may be rendered complete. A synoptic list of museum collections, which occupies twelve pages, gives the approximate numbers of specimens, but scarcely seems of a nature to repay the extra cost of printing in tabular form. The Bulletin concludes with a list of public botanic and zoologic gardens and aquariums in the United States, and a few addenda. It it, we are glad to see, provided with an index.

We apologise for not having drawn the attention of our readers to this most valuable publication before, but, truth to tell, a copy has not even yet been received for review.

F. A. B.

FIELD COLUMBIAN MUSEUM PUBLICATIONS: ANTHROPOLOGICAL SERIES.

It is a characteristic feature of American museums that they send ethnological expeditions into the field for research, as well as for collecting purposes. It is scarcely necessary to point out the extreme value of this system, which results in the accumulation of a large number of authentic specimens, about which reliable and precise information has been gathered. The museum official also collects trivial objects, which the ordinary traveller or collector despises or overlooks; but it is often from those every day objects that students at home can gain a clear insight into the cultured status of a people. What

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surprises the European visitor to the museums of the United States is the mass of material that has been accumulated by museum officials on their expeditions; our colleagues across the Atlantic are not content with examples, they require series, and in this they are perfectly correct. Information may be gained from examples, but series—and long ones too—are necessary for scientific study.

The space available for the exhibition of specimens is in most cases vastly larger than we are accustomed to, and, given this advantage, it is not surprising that in many instances the installation of the specimens is all that can be expected, for, as a rule, the value of maps and explanatory labels is thoroughly appreciated. I do not for a moment wish to suggest that Englsh curators could not do as well in these respects as their American colleagues, if they had the opportunity, I am sure that they could, but there is this essential difference, these American curators have the necessary funds, while we have not. So far as I am aware the Crystal Palace was the first institution to mount realistic life-sized ethnological groups, and very interesting and instructive they were Certain American museums have developed that idea, the most notable being the United States National Museum at Washington, and the Field Columbian Museum at Chicago. The great groups prepared by Prof. W. H. Holmes for the former museum are the best extant of their kind, and they are only equalled by some of the groups in the latter museum, which are primarily due to the energy of Dr. G. A. Dorsey. The authorities of the Field Columbian Museum were fortunate enough to secure the services of the Rev. H. R Voth, who has lived as a missionary for many years amoug the Hopi, one of the tribes of the Pueblo Indians of Arizona; he introduced Dr. Dorsey to various influential natives, and between them they have fully described several highly important ceremonies witnessed by them; further, Mr. Voth's intimate knowledge of the people has enabled him to make very extensive collections of religious objects, and to erect in the museum replicas of various shrines and altars, and, in some cases, there are life-sized models of the priests performing the ceremony. A most surprising insight into the religion of the

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Pueblo Indians can be obtained by a careful study of specimens and groups displayed in this museum.

Another noteworthy feature of American museums is the series of publications that emanate therefrom. Practically every important museum publishes memoirs of considerable value. Those public-spirited merchants who so liberally provide funds for expeditions also take care that the results obtained shall be available for students elsewhere. Readers of this *Journal* have previously had their attention directed toward the publications of the Field Columbian Museum, but since then other volumes have been issued, which are equally worthy of notice. No. 4 of the fourth volume of the Anthropological Series contains a very detailed and copiously-illustrated account, by Mr. Voth, of the Snake Ceremony that takes place every alternate summer in the Hopi village of Oraibi. There are other Hopi ceremonies that are more complicated, and which play a greater part in their religious life than this one, but the final public performance is of so sensational a character that undue prominence has been given to it. Much has been written about the dance in which the performers hold live rattlesnakes in their mouths, but no one, except Mr. Voth, has been permitted to witness the secret ceremonies, which take place on the eight previous days, and it is these, as well as the proceedings of the ninth day, which the author describes. It is a very difficult matter to describe ceremonies of this kind, as there is so much going on, and it was not until Mr. Voth had witnessed the whole of it on three occasions that he was able to complete his account.

Volume IV. is devoted to a very full account, by Dr. G. A. Dorsey, of the Arapalo Sun Dance, which is illustrated by 137 plates, several of which are in colours. Dr. Dorsey witnessed the ceremony on two occasions. The ceremony of the sun dance is performed in compliance with a vow, generally made in the winter, that the speaker will make provision for the erection of the offering's lodge, and for the proper performance of the ceremony, if the Man-Above will grant him his wish in regard to some particular matter. Perhaps no ceremony has ever been described in such detail as has this, and future students will be very thankful to American anthropolo-

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gists for the minute descriptions of ceremonies which they publish. This means exceedingly hard work, but it is well worth the trouble, as often so much depends upon the exact details of a ceremony, and it very frequently happens that such records are too vague and general to be of much value.

The fifth volume contains the traditions of the Arapaho, collected by Dr. Dorsey and Dr. A. L. Kroeber; 146 of these are recorded and analysed. The first part of the sixth volume contains an account of the nine-day Oraibi Oagöl ceremony, by the Rev. H. R. Voth. The Oagöl Society is the youngest, though largest, of the three women's fraternities. In some rites the office of the chief priest seems to predominate, in others that of the priestess; but in a general way the latter seems to be really the head of the order. No explanation is given by Mr. Voth of the various rites in this or in his other memoirs; it is to be hoped that eventually he will let us into the inwardness of the ceremonies he has described with such care.

A. C. HADDON.

FIELD COLUMBIAN MUSEUM PUBLICATION 82.—Structure and Relationships of Opisthocœlian Dinosaurs, Part 1, Apatosaurus Marsh, by Elmer S. Riggs, A.M., Assistant Curator, Division of Palæontology.

Were it not for the important discoveries of Dinosaurian fossils in North America, and their masterly elucidation by Professor Marsh, our knowledge of these remarkable Mesozoic monsters would have remained very incomplete. Valuable additional information is offered in the above publication, which is based upon careful study of a fine specimen of Apatosaurus collected in 1901, by the Museum Palæontological Expedition to the Grand River Valley, near Fruita, Colorado, and now set up in the Field Columbian Museum, the geological horizon of the rocks in which the fossil was found being that of the Como beds (Jurassic) of Wyoming. Before giving a detailed account of the different parts of the skeleton, the author grapples with the confusing nomenclature of the Dinosauria, and if the results which his investigations have yielded be accepted, a good case for the classification which he adopts seems to have been made out. Certainly the claims of the term Opisthocœlia over those of Sauropoda and Cetiosauria

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are justified, as also is the priority of the generic name Apatosaurus over Brontosaurus; but it would be interesting to learn the views of Professors Marsh and Seeley as to the restriction of the genus Apatosaurus to two species. The author is fully convinced from the imperfectly ossified scapula, coracoid, and sacrum of the Apatosaurus type-specimen that it represents the remains of a young animal, and he inclines to the belief that it is in reality an immature Brontosaurus. The illustrations are excellent, and the preliminary figure of Apatosaurus $\frac{1}{48}$ natural size forms a fitting conclusion to them.

FIELD COLUMBIAN MUSEUM PUBLICATION 89.—Observations on the Geology and Geography of Western Mexico, including an account of the Cerro Mercado, by Oliver Cummings Farrington, Ph.D., Curator, Department of Geology, 1904.

If this number possessed no greater value than to show what keen observation can achieve in fourteen days, its publication as a curator's record would be justified. But something more than this can be claimed for it, for though only extending to 32 pages, it touches upon quite a number of interesting facts and problems, connected with the physical geography, denudation, petrology, and mineral resources of the little known district lying between Durango and Ventanas; to which also is added an account of the configuration, chemical composition, probable mode of origin and commercial utility of the iron mountain, Cerro Mercado, situated about three-quarters of a mile north-east of the city of Durango. This rapid survey of about 100 miles of Western Mexico, forcibly indicates what a vast field for systematic work awaits those who, it is to be hoped, in the near future, will be engaged in a detailed geological survey of that mountainous region. The illustrations, mainly from photographs taken by the author, are exceedingly good, and include some remarkable examples of rock erosion.

CAPE TOWN.—The report of the South African Museum for 1903 contains matter both for admiration and for regret. The former is for the work accomplished by the members of the staff; and the latter, for the very inadequate recognition and assistance that they have received. The chairman of

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the trustees, commenting on the lack of interest shewn by wealthy people in South Africa, points out that in this respect the colony compares badly not only with the United States and Australia, but even with Siberia. An admirable scheme has been drawn up for the extension of the building, by which each portion added can be completed by itself. Unfortunately, the extension has not yet been begun, in consequence of some parliamentary delay. The accounts shew a substantial balance, but this has only been effected by the exercise of rigid economy. Among the questions considered by the trustees, that of Sunday opening has occupied much attention. It has been decided that the opening of the museum on Sundays is highly desirable, and steps will probably be taken to put this into effect. The formation of a type collection has been commenced, and a series of protozoa is in course of arrangement for this purpose. Another development begun this year is the giving of informal lectures and demonstrations to school children. This promises to be a great success. Seven parts of the "Annals" have been published and distributed during the year. They contain 305 pages of letterpress and 27 plates. The attendance has fallen off slightly from that of the preceding year, but is still over 86,000. A very gratifying feature in the report is the record given of help afforded by farmers, explorers, surveyors, sportsmen and others. Many useful specimens from unfrequented districts have thus been received.

CAMBERWELL, LONDON.—The annual report of the Horniman Museum for 1903 bears emphatic testimony to the enterprise of its authority and to the energy of Mr. Quick, the resident curator. Naturally the vivarium and aquarium, which form such a notable feature of the museum, receive considerable prominence. We are not surprised to find that they excited much attention and were very popular. These useful exhibitions were not confined to the usual bird, beast and fish; hydrozoa, worms, molluscs, crustaceans, insects and spiders, sea-anemones and starfish were displayed. Nine vivaria, twelve cages for larvæ, six large and eighteen small fresh water aquaria, with five marine aquaria, were used in the exhibition of these sections. Aeration was

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effected by a small hydraulic pump. Lecturing, which forms another strong feature of the work of the Horniman Museum, also figures conspicuously. Three excellent courses have been given by Dr. Haddon, and Mr. Quick continued his practice of giving demonstrations in the museum. The attendance of classes from schools is very noteworthy, and large parties of workmen from various institutions visit the museum from time to time. The total attendance shews a decrease on that of 1902, but it is still over 220,000. The list of acquisitions contains a number of useful additions, some selected specimens from these are figured in the two plates which illustrate the report. The following publications have been issued in connection with the museum:—I. "Guide for the use of Visitors to the Horniman Museum and Library." Price one penny. This is a handy little book of 42 pages, illustrated by four plans. The arrangement is clear and intelligible, and the descriptions terse and simple. II. "Handbook to the collection arranged as an introduction to the study of Animal Life." Price one penny. This little book, of the same size as the one last mentioned, has as a frontispiece a plan in which are marked the cases dealt with. It begins with an explanation of the terms used in classification, and then proceeds to a general consideration of the subject under various heads, each head referring to a particular case specified at the outset. The subjects illustrated are—Variation (form, colour, melanism and albinism), Sexual differences, Struggle for Existence, Natural Selection (adaptation, offence and defence, social habits, concealment, mimicry, &c.), Life History (embryology, metamorphosis, parasitism), Evolution, Homology. This is followed by a list of books, to be found in the library, arranged under the same sub-divisions as those adopted in the text. III. "A Handbook to the Vivaria and Fresh Water Aquaria." Price one penny. A short classification of the animal kingdom preludes the special descriptions given. The classification is terse and simply worded; but it loses somewhat in clearness from the fact that the names of the sub-kingdoms are given in small capitals while those of classes in a heavy-faced type, and consequently the latter appear the more prominent of the

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two. The descriptions themselves are well-written and interesting.

MANCHESTER.—Publications Nos. 50 to 53 have been issued during last year. No. 50, one of the "Museum Handbooks" is the first part of Mr. H. Bolton's "Palæontology of the Lancashire Coal Measures" (published in "Transactions of the Manchester Geological and Mining Society"). The pamphlet begins with stratigraphical data, followed by some useful notes on the composition of the fossils and the conditions under which they are found. A large amount of careful work is embodied in the text, and there are numerous references. An exhaustive table is appended showing the stratigraphical range of each species. No. 51 (No. 17 of the "Notes from the Manchester Museum") is a note by Prof. W. Boyd Dawkins on the discovery of a tooth of *Elephas antiquus* from the Lower Boulder Clay of Blackpool. The author considers that the tooth has been derived from the Lake District or from Scotland. No. 52 (No. 18 of the "Notes from the Manchester Museum) is a list of Dibranchiate Cephalophoda, followed by a diagnostic key, by Dr. W. E. Hoyle, and (like the preceding pamphlet) was published in the Memoirs of the Manchester Literary and Philosophical Society. With this key at hand, the determination of the genus of any well-preserved adult specimen of a dibranch ought to present no difficulty. There are copious notes and references at the end of the key. No. 53 is a report on the museum for the year ending June 30th, 1904. The chief event recorded is the donation of the Cosmo Melvill Herbarium, which contains about 500,000 specimens representing over 40,000 species. This magnificent gift was accompanied by a collection of fruits and seeds, which have been classified and arranged by Mr. Murray. The fossil plants have also received considerable additions, and the collection of coal plant sections (now numbering over 1,400) has been catalogued. A considerable amount of work has been done in every department, and the museum authorities shewed that their sympathy with such work was not confined to their own institution by holding a Conference of Curators on March 19th. This meeting was well attended, and was in

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every way successful. A large number of museum lectures was given by the director, and by Professors Flinders Petrie, Weiss, Hickson, and Boyd Dawkins. The Saturday and Sunday addresses given by the latter have much larger attendances than during the preceding year, especially in the case of those given on Saturday, and the only statement in the report which is not of a hopeful character is the one which points out the steady diminution of subscriptions received. But it is at least improbable that Manchester would allow her museum to languish for want of funds.

LIVERPOOL.—The seventeenth annual report of the Liverpool Marine Biology Committee for 1903 (on the New Biological Station at Port Erin), records the death of Isaac Cooke Thompson, and contains a brief memoir (by Prof. W. A. Herdman), of that indefatigable worker. This, and some very plain speaking on defects in our educational systems, renders the report somewhat melancholy reading. But a large number of useful and interesting observations are recorded, and the report contains a map of the marine region, accompanied by five sections. The report is further illustrated by a plan of the ground-floor of the new biological station—the buildings of which were fully described in the previous year's report. A table is appended giving temperatures (maximum, minimum, and mean), of air and sea (taken at 9 a.m. and 4 p.m. in both cases), for the twelve months, November, 1902, to October, 1903.

ST. ALBANS.—The annual report of the Hertfordshire County Museum contains an introduction giving an historical account of the museum. From this it appears that the museum owes its birth to the action of a public meeting held on December 13, 1894; the institution has therefore only just entered its third lustre. It must be admitted that it has made enormous strides during the short period of its existence. But for that existence it is in no small degree indebted to the public spirit of one man. Mr. R. W. Ellis, a grocer and wine merchant of St. Albans, generously placed two rooms over his shop in the Market Place at the disposal of the museum committee, and these rooms served as a home for the collections for about five years. Before the end of this period,

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the energy of the committee had not only brought about a great increase in the collections, but had provided a permanent home for them. The help of a large number of influential friends was obtained—Earl Spencer, Lord Cowper, Sir John Evans, Mr. Lewis Evans, Archdeacon Lawrance, Mr. Gibson, Mr. Page, Mr. Gibbs, and a number of others came forward. The first-named nobleman provided a site for a museum, and the building was opened on November 15, 1899. The committee from the beginning wisely kept a definite plan of arrangement in view, and steadily refused to allow the youthful institution to sink to a mere storehouse for curiosities. Their aim is to illustrate the natural history, archæology, and history of the British Isles, with special reference to the natural productions, antiquities, topography, and industries of the county of Hertford. The work of the year, as recorded in the report, is considerable. A great advance has been made in the arrangement of the zoological collections, especially among the birds and insects. Some additions have been made to local antiquities, and the coins have been re-arranged. The collection of county books, maps, documents, and drawings has been much increased. A new and interesting feature in the museum is the establishment of a school of typography. In connection with this, a course of lectures has been given by Mr. J. B. Gotts, and it is intended that this work should be continued. It is gratifying to find that the county council has recognised the admirable work done by the museum authorities, and has increased its annual grant from £115 to £120.

The Liverpool Museum

As Enlarged and Re-arranged.

From the "*Liverpool Daily Post and Mercury*."

THE building of the new extension to the Liverpool Free Public Museum, projected some ten years ago, was commenced in 1898 and completed in 1902. With the delivery of the first of the new cases at the end of July, 1902, began the arduous work of re-arranging the new premises by the scientific staff.

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As is well-known, the museum is divided into two distinct sections—the Lord Derby and the Mayer collections. In order to make these two sections logically inter-related parts of one complete whole, intended to illustrate the main outlines of the natural history of the globe and its inhabitants, the arrangement of both sections had to be fundamentally re-organised. The time has now arrived when it is possible to give some account of the plan of the re-arrangement, and of the progress made in carrying it out.

In the construction of the extension one feature insisted upon was that each of the new floors should form one continuous hall, unbroken by cross walls. Another innovation, which is to be seen as yet in few museums but has been uniformly carried out here, is that the cases instead of being, as formerly, ranged against the walls, now stand four-square on the floor, so as to allow the visitor an inspection of their contents from all sides. The walls are thus left free for the exhibition of drawings and diagrams in illustration of the contents of the adjoining cases. The cases themselves, designed by the director after an examination of those in the chief museums on the Continent and in America, are structures of plate-glass with light gun-metal frames, perfectly dust-proof. The shelves in them, where used, are also of plate-glass supported on wrought iron frames, specially designed so as to cast the least possible shadow.

The Lord Derby Museum, now the larger portion of the building, consists of two floors above the Central Technical School. Each floor forms in effect one huge horseshoe-shaped gallery. These floors have been so planned that there is an even diffusion of light, maintained at night by inverted arc electric lights, which throw the light up to the ceiling from whence it is reflected downwards without casting a shadow. Each of these floors has a distinct purpose. The lower is devoted to the natural history of what is designated our local area—that is, the whole of Lancashire, with those parts of Cheshire and of North Wales within a day's excursion of Liverpool. When finished it will illustrate completely the archæology, zoology, botany, geology, and palæontology of the region. In this section the antiquities include the very fine

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collection of old Liverpool pottery, including the ware turned out from the pottery in Shaw's-brow (now covered by the museum), where the art of printing on pottery was first discovered and practised.

In another case are grouped the birds and animals which change their colour with the seasons, such as the ptarmigan, the stoat or ermine, the hare, and the snow bunting—all in their winter and summer coverings.

A great amount of labour, as well as artistic skill, has been expended on illustrating the natural history of the district in an attractive manner. This idea of mounting animals in their natural surroundings was first adopted, somewhere in the fifties, it is believed, in the Liverpool museum, and thereafter copied by the British and many other museums. A nearly complete skeleton of the great Irish elk, the skeleton of the large hump-backed whale captured in the Mersey at Speke, and a group of seals taken off the coast of Lancashire, are among the more conspicuous exhibits in this gallery.

The upper gallery, which, as now arranged, presents a beautiful appearance, contains representatives of the great divisions of the animal kingdom, systematically classified in the order of their nearest relationship, so far as this can be done in a linear series. It provides, indeed, the illustrations to any text-book of zoology. Here is presented to the student's survey the important genera—fossil as well as recent—of the main families of animals. The series commences with the highest vertebrate—man, exemplifying the three races, white, yellow, and black, into which he is divided, by casts, skulls, and photographs, and descending to the lowest of the invertebrates. It would be utterly confusing to the student to exhibit all the species of animals possessed by the museum. The birds alone, of which the institution possesses over 20,000 specimens, would require an area several times larger than that of the whole of the present buildings to display them. These species and sub-species are arranged systematically in drawers for reference by naturalists and students engaged in research. Considerable advantage has already been taken of this arrangement.

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The zoological section is followed by the geological department, in which the mineral structure of the earth's crust is exemplified by an excellent array of specimens, many of them of great beauty and rarity, a large number of the finest being presented by the late Lord Derby; and by a series of the stratified rocks of the three great geological epochs—the tertiary, secondary, and primary—together with the fossil animals and plants which were characteristic of those periods of the earth's history. This latter portion of scheme is shortly to be undertaken.

The Mayer collections are now being arranged not only on the three floors allocated to them in the period before the extension, but in addition in the entrance hall and in the balcony surrounding it. And just as mankind, when treated zoologically, as we saw in the upper Lord Derby gallery, was recognised to be of three races—yellow or Mongolian, white or Caucasian, and black or Melanian—so three distinct sections of the Mayer Museum have been set aside in which to display the handiwork—the arts of peace and war—of these peoples.

In this classification the ancient Egyptians are treated as part of the Caucasian race, and the collection of Egyptian antiquities is now arranged in the spacious entrance hall. The plan is chronological, beginning with specimens of hand-made pottery dating from 7000 B.C., and ending with reliques from the Egypt of Roman times.

In the balcony round the hall, which, it will be remembered, is surrounded by a colonnade, are arranged the specimens of European pottery. This includes the collection of Wedgwood ware, one of the most complete in England.

The old Mayer museum adjoins the entrance hall on the west side. It is lighted from the roof, and surrounded by two tiers of galleries. The Caucasian collection, besides filling the hall, occupies the lower tier, where are found the Greek, Roman, Anglo-Saxon, and other European antiquities, the latter being one of the special treasures of the museum.

In the upper gallery is located the Mongolian collection, including many valuable examples of Chinese and Japanese

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ceramics, textiles, a valuable assortment of arms and armour, and numerous fine specimens of statuary in ivory and copper. Owing, unfortunately, to the committee not seeing their way to purchase the Bowes collection, this section is less complete than it would otherwise have been.

A noticeable improvement in the arrangement of these upper galleries has been made, however, on the suggestion of the director. Formerly, the smaller specimens of jewellery, ivory, and the rest were displayed in antiquated table-cases. They are now enclosed in flat, shallow, upright, dust-proof cases, having plate-glass back and front and glass shelves inside. As the cases are placed at right angles across the gallery, specimens can be inspected from both sides and in a good light.

The basement of this part of the building is occupied by the now extensive ethnological collection of the Melanian or black peoples. For some years past the museum has been steadily enriched with gifts brought home by African travellers and merchants. This section is of great and varied interest. It fills not only the basement of the old Mayer museum, but an adjoining gallery of about equal size on the same level.

It will afford some idea of the mere mechanical work which the re-arrangement has necessitated, when it is stated that since July, 1902, 140 large new gun-metal or mahogany cases have been constructed and fitted with elaborate shelves and supports; over 2000 skins or skeletons have been either freshly stuffed or relaxed and remounted and articulated; nearly 3000 new stands have been manufactured and polished on the premises; and close on 100 groups of mammals or birds mounted in their natural surroundings.

The grouping all through the galleries has been so planned as to give a comprehensive idea of natural history as a whole; but since it takes something like three hours to go round the museum, even in a casual way, the size of the institution may be readily inferred. Anything like a close study of the collection would occupy weeks.

To the Liverpool Museum belongs the credit of originating cabinets for the use of schools. Something like fifty of these

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are in constant circulation. This idea has also been copied by other museum authorities in this country, Australia, and America, from information and models supplied from Liverpool.

The most popular feature of the institution has always been the aquarium, which is now in course of being enlarged to double the size. Twelve new tanks, in the added space, are to be provided with special air pumping arrangements.

The whole of the work of rearrangement and renovation has been carried out by the director, Dr. Forbes, assisted by Mr. J. A. Clubb, M.Sc., sub-curator of natural history; Mr. P. Entwistle, sub-curator of antiquities and ethnology; and Mr. Laverock, naturalist.

General Notes.

AT HOME.

APPOINTMENT.—YORK MUSEUM.—Mr. Oxley Grabham, M.A., has been appointed keeper of the York Museum, in succession to Mr. H. M. Platnauer, B.Sc, resigned. Mr. Platnauer will still be associated with the museum in an honorary capacity.

ANTIQUITIES OF YORK.—An influential committee of York gentlemen has been formed to promote an exhibition of old York views and portraits of local worthies, to be held in March and April, with the object of arousing interest in the preservation of the many ancient and picturesque buildings in and around the old city, and of illustrating the changes which have taken place in the streets, fortifications, &c., during the last two centuries. Those who possess any oil paintings, water-colour drawings, engravings, mezzotints, lithographs, pencil drawings, original copper-plates, or photographs of Old York or of York worthies likely to interest the antiquary, collector, or student, and who are willing to lend them for exhibition, are invited by the executive committee to communicate with the hon. secretaries, Dr. Evelyn and Mr. Benson, Exhibition Buildings, York, by whom every precaution for the safety and insurance of the exhibits will be taken, and measures adopted to prevent their being photographed or copied without permission from the exhibitors.

GUILDHALL ART GALLERY, LONDON.—A marble bust of Queen Alexandra, the gift to the corporation of Mr. T. V.

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Bowater, C.C., who recently gave a bust of the King to the city, has been placed in the Guildhall Art Gallery.

ZOOLOGY OF THE TIBET EXPEDITION.—The British Museum (Natural History) has received a large collection of specimens obtained by the collectors attached to the Tibet Expedition. This consists of a number of mammals, fishes, reptiles, birds, and a very fine series of butterflies. The specimens are nearly all from a region practically unexplored, from a zoological point of view, and many of the forms are likely to be undescribed. Colonel Sir Frank Younghusband is to read a paper before the Royal Geographical Society on Monday, February 13, on the geographical results of the Tibet Mission.

ROYAL GIFT TO THE BRITISH (NAT. HIST.) MUSEUM.—Before leaving England the King of Portugal presented to the trustees of the British Museum an important collection of fishes caught off the coast of Portugal by his Majesty himself. The series consists chiefly of fishes of large size, including some of the larger scombroid fishes, and several sharks and dog-fishes, one of the most noteworthy examples being an eel-shaped shark, *Chlamydoselachus anguineus*, originally described from Japan, and since rediscovered by King Carlos near Cizimbra. His Majesty is an enthusiastic ichthyologist of a very high order, and his wide and deep knowledge of the subject may be seen in the illustrated scientific publications embodying the results of his researches and investigations made during his numerous cruises on board his yacht, "Amelia," a set of which is included in his donation to the natural history department of the British Museum.

WHITECHAPEL ART EXHIBITION, LONDON.—Preparations have already begun for the exhibition of mid-Victorian pictures, which is to be held in the Whitechapel Art Gallery for six weeks during March and April next. The aim is to have a representative collection of English art of fifty years ago, and pictures painted or exhibited between 1845 and 1870 are specially desired. One gallery will be filled with the earlier works of the pre-Raphaelites, and it is hoped that a special feature may be made of specimens by Arthur Hughes, Windus, and some less known painters, whose canvases have not been seen collected together for many years. A second space will be given up to painters contemporary with the pre-Raphaelites. The small gallery will be devoted to the book-illustration of the time, and it is proposed to arrange one or two rooms furnished in the style of the period, showing the dresses, decorations, and volumes customary at the dates when the pictures were painted. There is every hope that the exhibition will

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be worthy of its predecessors, which have done so much to create a love of art in the East-end of London.

WHISTLER MEMORIAL EXHIBITION.—The Whistler Memorial Exhibition, now being organised, will open in the New Gallery, Regent Street, London, on February 22, and continue till the end of March.

The National Art Collection Fund has just received from an anonymous donor, and presented to the trustees of the British Museum, a volume containing thirty-five rare engravings of capitals and bases of columns, &c., by the sixteenth century artists known only by their initials, "G. A." and "P.S.," and of seven etchings by Jost Amman, being proofs before letters of the titles to the several parts of Jamnitzer's "Perspective Corporum Regularium," 1568.

WHITEHALL MUSEUM, LONDON.—A valuable collection of personal effects and relics of King Charles I. has been placed in the Whitehall museum by Mr. P. Berney Ficklin, the owner of the well-known blue silk vest which for some time past has been on view in the same institution. The latest additions include a cornelian seal, several memorial snuff-boxes, one of which is made from the wood of the scaffold on which the monarch was beheaded, loyalist badges, coins commemorating the sieges of Newark and Pontefract, and a curious miniature of the King, with sixteen transparencies representing his Majesty in a variety of costumes. There are also a miniature on ivory of Queen Henrietta Maria, a gold-mounted ring of Princess Elizabeth, daughter of Charles I., an ivory snuff-box with a model of Archbishop Land on the lid, a gold memorial ring of King Charles, with a lock of his hair. and a gold locket.

WARRINGTON MUSEUM —Mr. Linnæus Greening has presented to this museum his collection of natural history.

MANCHESTER ART GALLERY. THE AUTUMN EXHIBITION AND THE FUTURE.—The autumn exhibition of pictures at the Manchester Art Gallery closed early in January, after remaining open for fourteen weeks. This is not so long a period as the last exhibition remained open, but the attendance has relatively been almost as good. The total number of visitors has been 87,000, while during a season which was four weeks longer last year it was 120,794. It is to be remembered that this year, as last, the exhibition has been open free of charge to the public. The sales have been this year thirteen in number, realising £953 19s., while they were sixteen last year, realising £829 9s. Three of the sales were of sculptural exhibits by Miss E. M. Rope.

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PROPOSED MUSEUM FOR MERTON.—It was announced in the *Journal* for September (Vol. 4, p. 99), that the sum of £300,000 had been bequeathed to the village of Merton, near Wimbledon, by Mr. John Innes, for the erection and maintenance of a museum. According to later information, there seems some doubt of this bequest being realised, for the will is to be disputed by the relatives.

BRISTOL ART GALLERY.—Sir William Henry Wills undertook, a few years ago, to build for his fellow-citizens at Bristol an art gallery that might vie with similar structures in London, Liverpool, Manchester, Glasgow, Sheffield, Birmingham, and other cities. The building is now completed, and Sir Henry has formally handed the silver-gilt and enamelled key of the gallery to the Lord Mayor, as representative of the corporation, who henceforth will have the control of the edifice, the formal opening of which will, as at present arranged, take place on February 15.

PROPOSED OPENING OF DUDLEY ART GALLERY ON SUNDAYS.—The annual report issued by the Dudley art committee states that the seventeenth annual exhibition opened recently contains a larger number of paintings in oil and water-colour drawings than had been exhibited on any previous occasion, and it was of more than average merit. A resolution had been passed by the free libraries committee recommending the town council to sanction the opening of the art gallery on Sundays.

TREASURE-TROVE AT OSWESTRY.—The county coroner has held a novel inquiry into the circumstances of the discovery of gold and silver coins of the reigns of Henry VIII. to Charles I. on November 24th, by a number of navvies while excavating, which may have some interest for museums. The earliest coin is a fourpenny bit of Henry VIII., and the latest of Charles I., struck at Shrewsbury after the Civil War had broken out, between October and December, 1642. The latest of the other coins is dated 1641. The presumption, therefore, is that the coins were buried about 1643, in which year Oswestry was fortified and garrisoned for the King. Among the coins is one Scotch half-crown of James I. and five Irish shillings and one sixpence of James I. There is also a shilling of Charles I. struck at Aberystwyth between 1638-42. All the rest of the coins belong to the ordinary currency of England. As the Aberystwyth mint was brought to Shrewsbury in 1642, this shilling, as well as the Shrewsbury half-crown, may probably have been amongst the coins issued as pay to the garrison of Shrewsbury between October and December, 1642. The jury found that the coins were

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treasure-trove, whereupon the coroner took formal possession of them on behalf of the Treasury.

BEQUEST TO CAMPBELTOWN.—Mr. James M. Hall, of Tangy and Tillean, has bequeathed the sum of one thousand pounds for the endowment fund of Campbeltown Library and Museum.

THE LAING ART GALLERY.—A movement is on foot to acknowledge the generosity of Mr. Alexander Laing, in presenting the art gallery to the city of Newcastle-on-Tyne, by placing in the vestibule of the art gallery a marble bust of he donor. For this purpose a strong committee has been formed and circulars have been sent out asking for subscriptions to the fund.

CARLISLE MUSEUM.—The following appreciative notice of this museum has recently appeared in the Press:—The traveller who may have an hour or two between the trains in "Merry Carlisle" may (writes Sir Herbert Maxwell) indeed turn to speculate upon the origin and justice of that epithet; but time will cease to be heavy with him if he finds his way into Tullie House. This old town mansion of a long-departed family is of ample size. Opening off the entrance hall and a fine oaken staircase, are a number of rooms, some containing a zoological collection, others devoted to various periods of antiquity, and one large room at the top devoted to modern art. The whole is in the most admirable order, due, I believe, primarily to the loving care of the late Chancellor Ferguson, and maintained with praiseworthy diligence by the present curator. The remarkable feature in this museum is the collection of Roman antiquities, including a vast number of dedicatory altars, inscribed stones, and smaller articles, as well as some careful water-colour drawings of various parts of the Wall of Hadrian; but the natural history department also is thoroughly praiseworthy, and deserves attention. Standing, as Carlisle does, at the embouchure of the Eden in the Solway Firth, it is inevitable that it should send forth many gunners to harass the birds of passage which halt in that great estuary. The result is that some of the rarer water-fowls have been secured, set up by skilful hands, and tended by careful ones. Specially to be noticed is a case containing half-a-dozen of the beautiful smew, with delicate lacework of black reticulating its pure white plumage. The success of the taxidermist is visible in his treatment of the goosander, from whose ample breast the salmony tint, usually so evanescent, has not been suffered to fade. A peculiarly neat and instructive mode of labelling the specimens has been carried out, and nobody need fear dulness in Carlisle so long

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as these attractive rooms are open to the public—who, by the way, seem to refrain scrupulously from taking advantage of their privileges.

ANCIENT GOLD ORNAMENTS.—The valuable objects recently bequeathed to the trustees of the British Museum by the late Mr. W. Forster, of Carlisle, have now been put out for exhibition. The oldest of the ornaments is a massive prehistoric bracelet, found some years since in a ditch near Aspatria. It is formed of a bar of uniform thickness, except at the ends, which are enlarged, possibly foreshadowing the bell-shaped terminals common at a later date, and there are faint traces of simple engraving, consisting of lines and chevrons, near the ends. This bracelet dates from the bronze period, probably about 500 B.C. The necklace was found, with some coins of Marcus Aurelius and earlier emperors, on the line of the Roman wall in 1860, and is a good example of British goldsmiths' work of the second century. There are three simple chains, of figure-of-eight links, kept together by running bar, of the same pattern as the ends, which have hook-and-eye fastenings. These were probably concealed, as in another necklace found at Great Chesters, by a brooch-like jewel, which has been lost. The last object in the bequest is a silver penannular brooch, with exceptionally large ends of the thistle type, the outside thickly dotted with projecting points, and engraved knot-work on the inside. The pin measures 20 inches in length, somewhat less than another specimen in the collection. Brooches of this type were made as late as the tenth century, and the art-work of this fine example is Scandinavian in character.

OBITUARY.—The death is recorded, at the age of 75, of Mr. David Corsar, who during his lifetime provided Arbroath with library, reading-room, and art galleries.

PICTURES FOR GLASGOW.—By the will of the late Mr. John Hamilton, of Motherwell, Lanarkshire, the testator directs that on the death of his sisters, his estate of £50,000 is to go to the purchase of oil paintings to be presented to Glasgow.

SOCIETY OF ANTIQUARIES' MUSEUM, EDINBURGH.—Among the more important accessions to the museum during the past year were a collection of about 400 objects, chiefly of stone, and from the Buchan district of Aberdeenshire, bequeathed by the late Mr. William Boyd, a former Fellow of the Society, and a fine collection of nearly 200 stone implements, chiefly from Banffshire and Aberdeenshire, acquired by purchase. But the most important purchase was that of the Dalguise harp, which the Society were enabled to acquire by

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means of a special grant from the Treasury, a large part of which, however, is debited upon the annual grant of £200 to the museum for ordinary purchases, so that for the next two years, unless other arrangements are made, there will be no means of acquiring anything by purchase for the museum and library during that time. In the meantime the Society had made strong representations to the Treasury for relief from this hardship, which it was hoped might be successful

NEW PICTURE FOR THE SCOTTISH NATIONAL GALLERY.—An interesting example of the figure painting of the late Sir George Harvey, P.R.S.A., has just been added to the Scottish National collection. It has been presented by Mrs. Duncan J. Kay, Drumpark, Dumfries. The work, entitled "A Schule Skailin," was painted in 1845, and exhibited in that year at the Royal Scottish Academy.

PREHISTORIC WORKSHOP.—Details are to hand of the recent discovery of a prehistoric workshop in the South of Scotland. The find includes many hundreds of cores, flakes, and chippings of flint, and about a hundred stone implements, chiefly of flint and quartzite. Some of these show signs of having been in use as implements at a period before that at which they were taken into the workshop, where they were re-trimmed. This fact is revealed by some of the specimens having easily discernible skins. The classification of the objects has been undertaken by Mr. Ludovic Mac-Lellan Mann, F.S.A.Scot. He describes the site as having been carefully selected, partly surrounded by what had been at one time marshy ground, and as a locality where light and other considerations would have been in favour of the primitive stone-workers. The specimens are exhibited on loan in the People's Palace, Glasgow.

DUBLIN MUSEUM.—Count Plunkett, M.R.I.A., F.S.A., will give a demonstration on the Maximilian Monument at Innsbruck, on the 26th January, in the Dublin Museum of Science and Art.

DUBLIN MUSEUM.—EXHIBITION OF MODERN WORK.—An exhibition of modern art-work has been opened in the Dublin Museum, and marks a fresh departure in museum administration in the United Kingdom. The question as to whether, in a museum of decorative or applied art, there should be included the work of men still living and working has frequently been debated. It is said, with some show of reason, that if a new piece of work is as artistic and as well executed as an object made some centuries ago there is no good reason why it should not be acquired for the national collections. On the other hand, there are two strong arguments against

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the purchase of works of living craftsmen. No one can say definitely what work will, after the lapse of some years, be thought worthy of preservation, and what objects will be condemned by posterity as in bad taste. To meet these conflicting conditions, the following plan has been adopted at certain Continental museums. No object is acquired as a permanent addition to the museum collections that has not been pronounced excellent by the voice of at least one or two generations; but a space in the museum is set apart for a loan exhibition of work by living craftsmen, these objects being generally exhibited for one year, and then replaced by others. In this manner, some of the best work of the present time can be regularly shown in the same building with old examples of the same arts, without spending money to acquire them permanently, and without overcrowding our collections. This plan has not hitherto been tried in Great Britain or Ireland, but as it appears to be a success in some Continental museums, there seems no reason why it should not succeed in Dublin. Invitations to exhibit were sent a short time ago to makers of furniture, silver, ecclesiastical ornament, jewellery, enamels, glass, pottery, and porcelain; and in reply to these, the objects now displayed have been received, and will be on view in the museum till the end of next November. Eight Irish makers have contributed, five English, and two Continental; in furniture, four out of the five are Dublin makers, and so are all three exhibitors of silver. Want of space at present makes it necessary to keep this exhibition very small, but if it is considered a success, and if it is continued from year to year, perhaps in course of time such an extension of buildings may be got as will admit of a larger display by a greater number of workers of decorative and artistic handicrafts.

Art Gallery for Dublin.—For some time a movement has been on foot to found in Dublin a Gallery of Modern Art. The project has been widely discussed and criticised. An exhibition which has recently been held in the rooms of the Royal Hibernian Academy has greatly stimulated the movement. As showing the representative character of the exhibition it may be stated that among the artists whose work appeared were Manet, Whistler, Renoir, L'Oiseau, Henri Moret, Sisley, Degas, Bastien-Lepage, Carolus-Duran, and Monet. The Italian School was represented by Segantini, Mancini, and Monticelli, and amongst British artists were works by Constable and Cox, Conder O'Mara O'Connor, J. B. Yeates, George Russell Hone, Orpen, Osborn, and Dermot O'Brien. Such was the collection brought together by Mr. Hugh P. Lane, and it may be well to explain the means by which

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it is proposed to make it the nucleus of a permanent gallery. Most of the pictures were on loan. The executors of the late Mr. J. Staats Forbes lent upwards of one hundred and sixty, mostly French, with the option of purchase at a reasonable price. Those lent by MM. Durand-Ruel, of Paris, as well as the two examples of Segantini, may also be purchased. The collection of Mr. Lane himself will only be presented on the condition that certain steps are taken to place the gallery on a sound financial and artistic basis. It is to be hoped for the sake of art in Ireland that it will be found possible to retain here most of the pictures in this collection. Dublin has become enthusiastic over its projected gallery of art, but it would do well not to lose its head over the matter, and should be cautious about buying a personal collection for a high price. It may thus be saddled with not very desirable pictures for all time. Selection, and slow growth are the abiding agencies in building up national collections. In furtherance of the project of securing the pictures, a letter appeared in *The Times*. In reproducing it here we would advise the signatories to seek the advice of some experts before spending such a large sum of money in such a very lavish manner. A modern art gallery should be representative, and it is not wise to start by purchasing a large number of pictures by any single artist. Two or three by any one individual would be sufficient, and it will probably be found that as the years go on gifts will steadily flow in, and the difficulty will be to find space and to keep up the representative character of the collection. It would be a bad start to pay high prices for 12 paintings by one artist, 14 by another, and 16 by a third, be they never so eminent:—"We, the undersigned Irish writers, ask our friends and readers to help us in a most urgent matter. We are most anxious to keep in Ireland the extraordinarily important collection of pictures by modern—chiefly modern French—artists now being exhibited at the Royal Hibernian Academy, chosen by experts from Staats-Forbes and Durand-Ruel collections, and admitted to be the finest representation of modern French art outside Paris. Among the pictures there are 12 paintings by Corot, 14 by Constable, 16 drawings by Millet, and many works by Daubigny, Diaz, Troyan, Courbet, Fantin Latour, Whistler, Bastien Lepage, Israels, Mauve and Maris. There are also the two great pictures by Manet, "The Strolling Musician" and "the portrait of Eva Gonzales"; the "Beheading of John the Baptist," by Puvis de Chavannes, considered by him as his masterpiece, and three fine examples of Claude Monet. Should it be impossible to raise the £30,000 or £40,000 necessary to buy all the pictures, we may

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at least keep some of the best of them. Some thousands of pounds have been already collected in Ireland; but some of the pictures, including those by Claude Monet and by Manet, so essential to a study of modern art, are to be removed from Ireland unless from £10,000 to £15,000 can be raised before January 7th. It is hoped, however, to get the time extended during which Ireland has the option of purchasing the other pictures. Donations for the Purchase Fund will be gratefully received by any of us, or by the Hon. Treasurer, Modern Art Gallery, care of the Hibernian Bank, Dublin.—Jane Barlow, S. H. Butcher, Augusta Gregory, Douglas Hyde, Martin Ross, E. O. E. Somerville, Emily Lawless, George Russell (A.E.), W. B. Yeats."

A National Health Museum.—Dr. Antony Roche has written a letter to *The Freeman's Journal* suggesting the formation of a Museum of Public Health, from which we give the following extract:—There is one suggestion for interesting and instructing the people in hygiene that I have brought before the department of agriculture and technical instruction for Ireland, and which could be carried out without any great expense—viz., the establishment of a hygienic museum. Such a museum could exhibit the defects and their consequences, the corrections and their benefits, of the various subjects included under the general hygiene. Air, ventilation, water and its impurities, their results and remedies, food adulteration, clothing, housing, the removal and disposal of refuse, the causes and spread of disease, etc., could all be exhibited so as to appeal to the eye, and a short handbook could furnish still further information. The people would go into such a museum, and be instructed and interested at the same time. To many professions and trades it would be invaluable. The student in medicine, architecture, and engineering would find plenty of food for study. Sanitary inspectors, plumbers, builders, and many other similar trades, would be directly appealed to. Moreover, many men who are now on Health Committees in the country could see there the latest improvements in apparatus—the appliances used in other countries, and would not be left to the more or less interested decision of any special firm, as they are at present. The advantages of the museum could be further extended by popular demonstrations. The Parkes Health Museum in London, as the centre of the Royal Sanitary Institute, has, undoubtedly, done much to teach and spread the knowledge of hygiene, above all to popularise it, for that is what is wanted. It is little use for a number of experts to have this knowledge, except in so far as they are the means of diffusing it. I have for many years held and taught this doctrine.

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The cure of disease is the special function of the medical profession. In the prevention they should lead, but the ultimate carrying out of that prevention lies with the people themselves. The department of agriculture and technical instruction have already shown practical interest in the spread of the knowledge of hygiene amongst our people in more ways than one. I hope, therefore, that they will give this proposal a favourable consideration. The only objection is the difficulty of obtaining necessary accommodation at the present time for such a museum. I am always in favour of making a beginning, and not waiting till the future permits a complete system. I would suggest that one room could be found in the natural history museum for such a practical subject, one I say that directly affects the health of our people, even if some of the specimens of stuffed birds, etc., were temporarily stowed away. I am not in the least deprecating the interesting study of natural history, but I think the more pressing practical study of public health might have a prior claim.

ORNITHOLOGICAL CONGRESS.—An International Ornithological Congress, the fourth of its kind, will be held in London in June, and Whitsun week is spoken of as a date likely to suit the many foreign ornithologists who desire to attend. Dr. R. Bowdler Sharpe, the head of the bird department of the British Museum, will preside over the gathering; and a strong organising committee has been formed to make the necessary arrangements The meetings will take place at the Imperial Institute.

MUSEUM BEQUESTS AND ESTATE DUTY.—The following extract from "The Finance Act, 1894, shows how museums may be relieved of the payment of duty on bequests made to them:—"15 (2). It shall be lawful for the Treasury to remit the Estate Duty, or any other duty leviable on or with reference to death, in respect of any such pictures, prints, books, manuscripts, works of art, or scientific collections, as appear to the Treasury to be of national, scientific, or historic interest, and to be given or bequeathed for national purposes, or to any university, or to any county council or municipal corporation; and no property the duty in respect of which is so remitted shall be aggregated with any other property for the purpose of fixing the rate of Estate Duty."

THE ASSOCIATION OF ECONOMIC BIOLOGISTS.—This newly formed association held its inaugural meeting, by kind permission of the Linnean Society, in their apartments, Burlington House, on Tuesday, the 8th November. Mr. Fred V. Theobald occupied the chair, and in the course of his intro-

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ductory remarks he detailed the steps taken by Mr. Walter E. Collinge to found an Association of Economic Biologists. He hoped that the association would welcome all investigators in economic biology, whether agricultural, medical, or commercial. The relationship between biology and agriculture was apparent to all, but only recently had the importance of its relationships with medicine and commerce been realised. Membership of the association would be confied to workers in economic biology. All such biologists employed by the government, or by any county or city council, university, or agricultural or horticultural association, and all persons engaged in investigations in economic biology may become members. In addition, others might join the association as associates. Mr. Collinge announced that about thirty individuals had sent in their names as original members A draft of the proposed laws of the association was then read, and after some minor alterations was approved and ordered to be printed. The following officers were elected for 1904-5:— President: Fred V. Theobald, M.A.; vice-president: A. E. Shipley, M.A., F.R.S.; council: Prof. A. H. R. Buller, D.Sc.; Prof. George H. Carpenter, B.Sc.; Dr. Francis Marshall; Robert Newstead, A.L.S.; Major Ronald Ross, F.R.S.; Fraser Storey; Cecil Warburton, M.A.; hon. treasurer: Herbert Stone, F.L.S.; hon. secretary: Walter E Collinge, M.Sc. It was decided to hold the next meeting at Birmingham in April, 1905.

Recent and Fossil, a suppressed Reform.—So much has been spoken and written of late as to the advisability of fusing the exhibition series of fossil animals with that of their living descendants in our public museums, that some people may have come to look upon the idea as a new one and, in the case, for example, of the British Museum, the upholders of such an alteration have often been regarded as radicals, if not as revolutionaries. A more extended acquaintance with museum literature would soon show such an opinion to be mistaken; but, even so, there cannot be many who are aware that more than sixty years ago the trustees of the British Museum did actually ordain an arrangement of this kind. The evidence is contained in an address by Dean Buckland, printed in the *Proceedings of the Geological Society*, Vol. III, p. 472 (1841). It is there written: "In the month of June last, in consequence of an application from the British Association . . . the Trustees of the British Museum have made an order to transfer to the collection of recent shells . . . the duplicates of fossil shells and other fossil remains of invertebrate animals in the museum, that they may be arranged with the analagous recent genera and

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species." On inquiry at headquarters, we learn that the Dean's statements were perfectly correct, but owing to difficulties which subsequently arose the order was never carried out, and, although supported by Owen, the project dropped until revived in recent years.

BEQUESTS TO UNIVERSITIES AND MUSEUMS.—Mr. Frank McClean, F.R.S., M.I.C.E., of 1, Onslow Gardens, South Kensington, and Rusthall House, Tunbridge Wells, bequeathed to the university of Cambridge, to be expended in improving the instrumental equipment of the Newall Observatory, £5000; to the university of Birmingham, to be applied in the department of physical science, £5000; to the Royal Society of London £2000, to the Royal Institution of Great Britain £2000, to the Royal Astronomical Society £2000, and to the university of Cambridge, for the Fitzwilliam museum, all his illuminated manuscripts and early printed books, and all his objects of mediæval or early art. The value of the estate is £126,125. The council of the senate of Cambridge University announce the receipt of a bequest amounting to upwards of £9000 from the late Mr. Gordon Taylor Bentinck, of Wigan, for the purpose of providing scientific education and research in the university.

BRITISH MUSEUM.—It is probable that a selection from the Cheylesmore Bequest of engravings will be shown at the British Museum at the close of the present exhibition of the Reeve collection of drawings and etchings by artists of the Norwich School. The Cheylesmore mezzotints were bequeathed to the British Museum two years ago. They include examples of many of the greatest native and foreign engravers, and an exhibition of some of the choicest plates should be attractive to the public and valuable to the student. To exhibit the entire collection would be out of the question, for it contains no fewer than seven thousand six hundred and seventy-five mezzotint portraits, which were gathered together in the first place for the sake of their historic rather than for their artistic interest. Many of them, therefore, are valuable only as portraits, and these, in the opinion of the museum authorities, comprise six-sevenths of the collection. The remainder, about twelve hundred, are fine and rare examples, that, added to those already in the British Museum, make the national collection probably the finest of its kind in the world. Besides the mezzotints Lord Cheylesmore bequeathed to the museum a vast collection of portraits of English Royalties, chiefly of Queen Victoria and her family. The royal portraits, which number about two thousand six hundred, include many that have been cut from illustrated papers and magazines.

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LIVERPOOL MUSEUM.—Among the treasures possessed by the Liverpool public museum is a unique specimen of a siege coin. It is a silver shilling which was struck on behalf of King Charles II. by the garrison of Pontefract Castle in the year 1648, and bears the mint mark. Another rarity is a lozenge-shaped Newark ninepenny piece of 1646, one of the three English siege coins known to exist which bear the leopard's head, the hall-mark of the period.

THE WHITECHAPEL ART GALLERY, LONDON.—The report of the inquiry held into this charity by Mr. Andrew C. Kay, an assistant Charity Commissoner, has just been issued as a Parliamentary paper [333I] as part of a return ordered by the House of Commons comprising the reports made to the Charity Commissioners, in the results of an inquiry held in every parish wholly or partly within the administrative county of London into endowments, subject to the provisions of the Charitable Trusts Acts, 1853 to 1891. The report states that for a number of years free loan picture exhibitions, organised by a committee under the chairmanship of the Rev. Canon Barnett, was held annually in St. Jude's National Schools. In view of the success of these exhibitions proposals were formulated for the establishment of a permanent Whitechapel art gallery and subscriptions for the purpose were invited, the central governing body of the City Parochial Foundation promising a grant of £500 a year for maintenance. Sufficient contributions having been obtained, including £1000 each from Lord Iveagh, Sir S. Montague, Mr. J. C. Williams, Mr. Edgar Speyer, whose donation was subsequently increased, Mr. A. S. Yarrow, and Mr. J. Passmore Edwards, who also gave £5000 towards the cost of building, the necessary site was secured and a scheme was established by the Charity Commissioners dated February 28th, 1899. A summary of the capital account shows that the voluntary contributions amounted to £15,719, which, together with a sum of £488 for interest, rent, and sundries, made a total of £16,208. Against this the purchase of site cost £6103, the buildings £8625, and furniture and fittings £698, the balance being required for architects' fees and legal expenses. The endowment of the charity consists of the site and buildings, there being no invested funds. The Rev. Canon Barnett is chairman of the trustees. Since its institution, 11 exhibitions have been held in the gallery, and the great number of visitors to each attests their popularity. The first exhibition, the spring picture exhibition, which was open for six weeks, attracted 206,000 visitors, and the shipping exhibition in 1903, which remained open for eight weeks, was visited by nearly 200,000 persons. The trustees' general account for

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1903 showed receipts £665, and expenditure £599, a balance of £66 being carried forward.

ABROAD.

LOUVRE, PARIS.—The Louvre is about to acquire its first specimen of the work of Bastien-Lepage; for the announcement is made that the family of the late M. Wallon propose to give his portrait by that artist to the museum.

MUSÉE DE L'OPÉRA, PARIS.—This museum is now again open to the public, after having been closed for five months, during which time extensive repairs and rearrangements have been made.

THE LOUVRE, PARIS.—Madame Fantin-Latour, widow of the distinguished artist whose death was recorded in August, has handed over to the Cabinet des Estampes at the Louvre an important collection of 175 original lithographs by her late husband. Four of these are unique, being the first attempts in lithography of the artist. The artist himself did not possess them; they were the property of a collector, who generously included them in Madame Fantin-Latour's gift. It is, perhaps, hardly necessary to state that the gift is a very handsome one, or that all the proofs are in an exceptional state; they include examples struck off on special paper, remarques, first proofs, and so forth.

FRENCH MUSEUMS.—The vote for purchases for the national museums of France for the year 1905 is 431,000fr., exclusive of a special sum of 75,000fr. for the purchase of a picture. The director has just succeeded in purchasing for the Louvre one of those rare pieces of majolica which represent the beginnings of Italian art of this nature early in the Fifteenth Century. It is a companion piece to one in the British Museum.

MUSEUM AT ARLES, FRANCE.—The poet Mistral, who has received the Nobel prize, has written to a friend intimating his intention of applying the 100,000 fr. he was awarded recently at Stockholm to a public purpose. Some time since, Mistral founded, at Arles, a Provençal Ethnographic Museum. The museum is housed in an old palace of that town. With the money he will restore this ancient edifice to its former condition of splendour and give it to Arles, to be used as a public hall for meetings and fêtes.

THE NEW NATURAL HISTORY MUSEUM AT AIX.—The town of Aix (on the Rhone) has just had a new museum built on the site of the old Charity. It is composed of eight rooms,

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of which the first contains an almost complete collection of birds which nest in or which pass through Provence, amounting to three hundred species, as well as a typical series of birds of the world, about five hundred species. In the middle of the room are forty glass cases of recent shells from all quarters of the globe. The second room contains six cases of recent shells from Provence, and eight cases of fossils from Provence. The third is furnished with eight cases and fifty frames, measuring 50 centimetres square, containing prehistoric objects, corals, &c. The fourth room is devoted to entomology, all the orders of insects of the world being represented, in eight hundred frames. The fifth is occupied by mineralogy and the fossils of the world. Then comes a botanical room, containing specimens from France in general and Provence in particular, followed by two sections with mammals, reptiles, batrachians, fishes, &c. The town of Aix thus now possesses a very good museum, which was opened early in November. Hitherto the natural history collections have been lodged in a room at the Art Museum.

INTERNATIONAL CONGRESS OF ARCHÆOLOGY.—It is stated that the Greek Government has agreed to arrangements for holding an International Congress of Archæology at Athens next year. Easter is the time selected for the congress, which promises to bring together one of the largest gatherings of the most eminent classical scholars and archæologists of the world ever seen, especially from France, Germany, the United States and this country. The Paris Academy will be strongly represented, and the delegates from England will include official representatives of the British Museum and the newly-established British Academy for the promotion of Historical, Philosophical, and Philological Studies.

A PATRIOTIC SPIRIT.—It is stated that the Duchess of Villahermosa has refused an offer, from an unknown American collector, of one million five hundred thousand pesetas for the portrait by Velasquez of Diego Corral. The Duchess answered that she preferred to present the portrait to the Prado Museum, Madrid, since Spaniards and Yankees are incapable of similar feelings of respect for artistic relics.

A FUNEREAL COLLECTION.—The National Hungarian Museum has just received a unique gift from Herr Noltan Ivany, one of the Imperial and Royal Chamberlains. It is a collection of those printed cards announcing deaths which are sent to the friends of deceased persons. The collection includes cards from nearly every country under the sun, 64,896 in all, dating from the seventeenty century until the present time.

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EGYPTIAN ANTIQUITIES.—Dr. E. A. Wallis Budge, keeper of Egyptian antiquities in the British Museum, is about to proceed to Egypt and the Soudan on an official mission of inspection.

ROYAL GIFT TO THE SERVIAN MUSEUM.—Ex-Queen Nathalie, who is sole heir to the estates of the late Kings Milan and Alexander, has presented their library containing 430,000 volumes, valued at £46,000, to the National Library at Belgrade, and their collection of arms, estimated by Vienna experts to be worth £80,000, to the Servian National Museum.

EXCAVATION OF HERCULANEUM.—A scheme is on foot for the excavation of Herculaneum on an international basis, which was recently expounded by Prof. Charles Waldstein, in a lecture at the Royal Academy. The professor made it clear that, contrary to popular belief, at the great eruption of Vesuvius, while Pompeii was buried to an average depth of fifteen feet in fine ash and pumice, Herculaneum was buried in molten mud (not lava) to a depth of seventy feet. On account of the popular fallacy that Herculaneum was buried in impenetrable lava, very little had been done towards excavating this town. In the reign of George III., the then Prince of Wales provided money for certain excavations to be carried out. One villa was disclosed at that time, but since then nothing has been done. In this one villa, said Professor Waldstein, more Grecian art treasures were discovered than in the whole of Athens, or Delphi, or the Parthenon, and the fluid mud which filled every nook and cranny had kept everything in a wonderful state of preservation. If Herculaneum were excavated, it was safe to assume that the treasures which would then be revealed would be of infinitely greater value than those of Pompeii, for Pompeii was merely a mercantile centre, while Herculaneum was a centre of art and culture. Seeing that the work of excavation would be too great for one man, or one nation, Professor Waldstein thought that, the consent of Italy being obtained, all the civilized nations might unite in work of such world-wide interest. After making inquiries, he had received the assurance of support from President Loubet, the King of Sweden, President Roosevelt, Vice-Chancellor Count von Bülow, Count Mensdorff, and King Edward. Italy, however, appears reluctant to give its consent.

RHODESIA MUSEUM, BULUWAYO.—The second Annual Report, that for 1903, mentions among the year's accessions a large collection of fossils from the Trustees of the British Museum, as well as a set of their publications; numerous

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rock and mineral specimens, together with stone implements, from Mr. Franklin White, the latter collection being also increased by a donation of English, French and Mexican examples from Mr. C. H. Reed; a large series of reptiles from Dr. Le Feuvre; wood-sections from Mr. H. Laessoe; and minerals of Northern Rhodesia from Messrs. P. C. Tarbutt and F. R. Lewis. The mineral collection—the only one at present in systematic order—is thus greatly enlarged. The arrangement of specimens in other depart ments is retarded by lack of space, a small proportion only of the geological and palæontological collections being available to the public, and many mammals not represented. The early erection of a proper museum building is therefore felt to be of much importance. Fortunately, the mounted animals have not suffered from the depredations of insects and are in a satisfactory condition. Special reference is made by the committee to the services of the curator, Mr. F. P. Mennell, which have been of great merit, not only in his own particular branch of science, but also in the careful study of other branches, which has enabled him to classify the anthropological and zoological specimens in part, while his work on rock determinations has proved of real value not to the museum alone, but to the mines and the country.

COLLECTING TERRORS.—The Ethnographical Survey instituted by the Government of India is making good progress. The work is, however, occasionally only carried out under conditions of considerable difficulty. Thus, in the Mysore province, Mr. Thurston, the director of the Madras Museum, reports that his researches struck terror into the natives, who mistook him for a recruiting sergeant bent on seizing them for employment in the Somali War, and fled before his approach from town to town. The untimely death of a native outside a town where he was halting was attributed to his evil eye, with the consequence that villages were denuded of all save senile men, women, and children. The vendors of foodstuffs in one bazaar, finding business slow owing to the flight of their customers, raised their prices, and a missionary thereupon complained that the price of butter had gone up. Mr. Thurston's arrival at one important town was coincident with a temple festival, whereat there were not sufficient men left to drag the temple car in procession. The headman of another town, when he came to take leave of the director, apologised for the scrubby appearance of his chin, as the local barber had fled, and an elderly municipal peon wept bitterly when undergoing the process of measurement. Such are a few examples of the results which attend the progress of the Government anthropologist. Despite the opposition, Mr.

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Thurston was enabled, in the course of his survey, to record the measurements of nearly a thousand subjects, belonging to nineteen different classes in Mysore alone, and a detailed analysis of the results will, it is understood, eventually be published.

ST. LOUIS.—A public museum has been incorporated here, and it is proposed to secure for it some of the exhibits from the St. Louis Exposition.

DIRECTIONS FOR COLLECTORS IN ANTHROPOLOGY.—The Smithsonian Institution has just issued, as Part R. of the "Bulletin of the United States National Museum," No. 39, a 25-page pamphlet, by Ales Hrdlicka, entitled "Directions for Collecting Information and Specimens for Physical Anthropology." After pointing out that no such work exists in the English language, Dr. Hrdlicka gives instructions for the collection of crania and skeletons, brains, embryological material, photographs and casts, as well as various minor objects such as squares of skin. Suggestions are also given for various observations, and, to assist the observer, the colour-standards of Broca are reprinted on eight plates. The work is one that will be of use to museums other than that at Washington.

DETROIT MUSEUM OF ART.—A movement is on foot to provide a special fund for the purchase of pictures, and particularly those by American artists, for the benefit of the Detroit Museum of Art. Some subscriptions have already been received, and the matter is now being considered with a view to the preparation of a scheme to be laid before the public. Meanwhile the authorities will be glad to receive suggestions. The museum committee annonnces an exhibition of art crafts (including all mechanical processes), which will open on the 6th December for a fortnight. The extension of the present building is also soon to be taken over; an addition of 14,000 square feet of floor space, besides a fine auditorium.

BOSTON MUSEUM, U.S.A.—Some alteration has been made in the days of opening the Boston (U.S.A.) Museum of Fine Arts, which may be worth noting by visitors whose time is limited. The museum will in future be open free on all holidays except Christmas Day, the Fourth of July, and Thanksgiving Day. On these days it is closed. It will also be opened on Monday mornings, the hours of all week days being now from 9 a.m. to 5 p.m.; and the library and photograph collections, which have hitherto been closed on Saturday and Sunday afternoons, will in future be open at those times. This museum has recently acquired a most

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important Velasquez, a portrait of Philip IV. of Spain as a youth, dressed in plain black costume, with the Golden Fleece, and standing bareheaded, near a table. The size of the picture is 82in. by 34¼in , and it came from the collection of Prince Francisco de Bourbon, Duke of Anjou, in Madrid. The condition is described as being exceptionally brilliant, the only evidence of restoration being an old repainting of the floor. This work has hitherto been undescribed. It bears a good deal of resemblance to the portrait of Philip in the Prado (Madrazo, 1070), but is not a replica, and the King is distinctly younger. As far as investigation has yet gone, it appears possible that it will prove to be one of the earliest, if not the earliest, portrait of Philip by Velasquez, who is known to have begun to paint portraits of his royal master in 1623, when the latter was eighteen years old and the artist twenty-four. If this theory should be substantiated, the museum will have to be congratulated on the possession not only of a treasure new to connoisseurs, but one of exceptional historical and artistic interest.

Conditional Bequests of Works of Art to Museums. —The *Bulletin* of the Boston Museum of Fine Arts for September, 1904, contains some sensible remarks on this subject, suggested by the story of a picture bequeathed to the Pennsylvania Academy of the Fine Arts in 1875, "to be hung in a conspicuous position and good light." This condition being forgotten, and the picture apparently not proving so valuable as the testator imagined, the academy sold it a few years ago, and thus aroused the ire of the testator's living representatives. Obviously, the writer of the note has no sympathy with the habit of presenting or bequeathing objects to museums upon conditions, but he ingeniously contrives to apply a balm to the wounded pride of would-be donors by showing that "the interests of a museum and of those who seek commemoration for themselves and others within its walls are not divergent. Names attached to acquisitions of the museum both recall past benefactors and inspire future benefactions. Freedom to dispose of bequests gives them a public position under the giver's name whenever, but only so long as, they are an adornment to both. Freedom to disperse them among surroundings that enhance them fulfils not only the museum's purpose to make each possession tell to the utmost, but the desire of the giver for remembrance with distinction. Remembrance with distinction so long as a museum lasts may also be attained without the direct gift of permanently valuable works of art. It may be assured by the donation or bequest of money, whether income or principal, for their purchase. The income of a permanent fund is a perpetual

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source of enrichment to the galleries and of new honour to the name; and with principal, acquisitions are possible that may make the gift illustrious. In our own museum, objects purchased from gifts and bequests of money bear the name of donor or testator permanently."

ESTABLISHMENT OF COMMERCIAL MUSEUM IN CHILE.—According to *Berichten über Handel und Industrie*, a permanent industrial exhibition has been established in Chile. This exhibition owes its origin to the efforts of the Sociedad de Fomento Fabril (society for furthering manufactures), an active organisation that secures subsidies from the state for the support of technical education, and which aims, above all things, at the protection of Chilean industries. Hitherto the society has supported an industrial museum in Santiago. In this were exhibited machines, implements, tools, &c., of Chilean and foreign production. Most of the space was taken up by machines and furniture. In the new permanent museum or exhibition, in which the Chilean exhibit in the Paris Exhibition of 1900 is to have a permanent place, foreign as well as Chilean samples and models will be shown. It is to be divided into five parts:—(1) A permanent exhibition of factory and industrial products; (2) a museum of industrial and art-industrial models; (3) an exhibition of foreign products; (4) a museum of national raw products; (5) a library and space for periodical special exhibitions. The participation of foreign manufacturers in the permanent exhibition will be decided by and by, when the different departments adopt a definite line of development. This is only a matter of a few months at most, since parts of the permanent buildings are already occupied. In these, there is as yet nothing on exhibition except agricultural machines, implements, &c., of Chilean manufacture, and these only in limited numbers.

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By Pouillon Williard, Naturalist, á Fruges (Pas-de-Calais, France).

VERY INTERESTING CASES illustrating the BIOLOGY OF INSECTS, recommended by many Museums and Professors. One hundred Species, prepared with complete Biology, without concurrence. Sent on approval when desired.—Large stock of European and Exotic Coleoptera and Lepidoptera, beautiful lots. 100 Coleoptera, 50 species, from Dahomey, value £6, for 16s. Large stock Lepidoptera, from Lower Alps, very cheap. Beautiful Fossil Insects in Amber, at 5d. to 2s. each (500 species for sale).—Ichthyosaurus and complete Pentacrinites from Lias of Germany, 80 species; Fossils of Miocene Lacustre of Bohemia, &c.

MUSEUMS ASSOCIATION.

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Hon. Secretary and Editor:

E. HOWARTH, Museum and Art Gallery, Sheffield.

Hon. Assistant Secretary:

R. NEWSTEAD, Grovesnor Museum, Chester.

The object of the Association is the promotion of better and more systematic working of Museums throughout the Kingdom. In order to promote a better knowledge of Museums, the Association meets in a different town each succeeding year.

Each Museum contributing not less than one guinea a year becomes a Member of the Association, and individuals are admitted as Associates on payment of 10s. 6d. annually.

Each Museum can be represented at the annual meetings by three delegates, each having one vote. Each Associate has one vote.

Each Museum belonging to the Association and each Associate receives one copy of the publications of the Association.

A General Meeting of the Association is held annually, for the transaction of business, the reading of papers, and the discussion of matters relating to Museums.

All communications relating to the Association should be addressed to R. NEWSTEAD, Grosvenor Museum, Chester, while matters relating to the Museums Journal or other publications should be communicated to E. HOWARTH, Museums and Art Gallery, Sheffield, to whom subscriptions should be sent.

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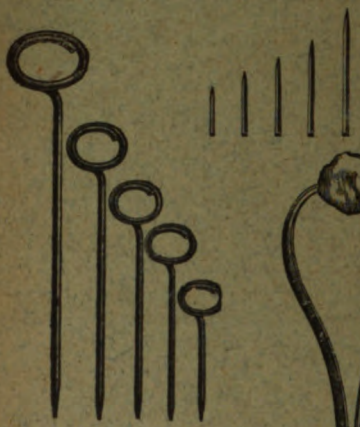
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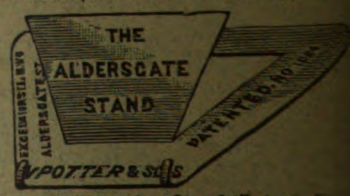
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CONTENTS.

	PAGE
Government Aid to Country Museums	297
Welsh National Library and Museum	305
Museum Publications:—	
Museums, their History and their Use	310
Field Columbian Museum Publication 77	312
Museumkunde	313
New York	314
Bolton	315
Manchester	316
General Notes:—	
Appointment	317
National Gallery, London	317
British Museum (Nat. Hist.)	317
New National Gallery, Scotland	317
National Gallery of Art, Dublin	318
Bequests to Museums	318
Bequest of Pictures to Manchester	318
Gift to Birmingham Art Gallery	319
Important Bequest of Engravings to North Shields	319
Dudley Art Gallery	320
New Art Gallery at Bristol	320
The Re-opening of Aberdeen Art Gallery	321
Bradford Museum	321
Manchester Museum	321
Bowes Museum, Barnard Castle	322
Hastings Museum	322
A Public Health Museum for Ireland	322
Museum of Practical Geology, London	323
School Nature Study Union	323
Commercial Art	323
Whistler's Etchings	324
Report on Zoology of "Discovery" Expedition	324
Geological Index	325
Nature-Study Conference, Keighley	325
Beware of Charms	325
Racehorses in Museums	326
Wealth for Birmingham	326
The Direct Teaching of Art	326
A Temperance Picture Gallery	326
York Philosophical Society	327
How Thought Circulates	327
Queries	328
Appointments	328
Museum fur Naturkunde, Berlin	328
Louvre Museum, Paris	328
Rostock	328
Heine Museum, Dusseldorf	328
Bergedorf, Germany	328
Berlin	328
Essen	328
Frankfurt on Main	329
Hamburg Ethnographical Museum	329
Baden, Lower Austria	329
Smithsonian Institution	329
Carnegie Museum, Pittsburg	329
Sir Purdon Clarke's New Appointment	329
Museum Cases	330
Famagusta, Cyprus	330
Professor Adolf Bastian	330
Theft of Napoleon Relics	330
Archæological Congress at Athens	331
Art Students in Italy	331
Directory:—Oxford—Portsmouth	[195]—[210]

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THE MUSEUMS JOURNAL.

Vol. 4. *March, 1905.* *No. 9.*

Government Aid to Country Museums.

By JOHN MACLAUCHLAN.

[Read at the Norwich Conference, 1904.]

ALTHOUGH to Mr. William Ewart's Act of 1850, establishing for the first time free public libraries, must be attributed the origin of a very large number of our museums and art galleries, it is not a little curious that that gentleman had, in 1845, succeeded in obtaining an Act of Parliament which authorised the establishment of museums, and the levying a rate of one-halfpenny for their maintenance.

Few towns took advantage of this Act—it is pleasant to think that among these few were Warrington and Salford. The cause of this may have been that public opinion was not ripe enough for such a measure; or, perhaps, because citizens could not take museum specimens home with them, as they can books, but, whatever the cause, subsequent events prevent us from alleging that it was because of the smallness of the rate allowed. For when, five years later, Mr. Ewart succeeded in passing his Free Libraries Bill, he abolished the Museums Act of 1845, but did not increase the rate, which remained at the original halfpenny, and the income yielded by this generous endowment was considered amply sufficient to sustain museums, art galleries, and libraries.

That generation was an economical—perhaps parsimonious one—but Mr. Ewart, although in it, may not have been of it, and having the wisdom of the serpent, as well as the innocence of the dove, proposed a halfpenny, in the full knowledge that a penny would have wrecked his Bill. How they managed on this "beggarly" coin—for libraries, art galleries, and museums were established under that Act—I shall leave Salford and Warrington to tell.

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In practice, it was found that it was much easier to induce communities to adopt the Libraries Act than that of 1845, legalising museums; and, after a time, art galleries and museums followed. Not until 1855 was the rate raised to one penny, and perhaps we in Scotland showed a good example; for, when the first Scotch Libraries Act was passed in 1854, the rate was at once fixed at a penny. But public demands —and let us hope—appreciation, advanced more quickly than the rate, and it soon became very apparent that even a penny rate was altogether inadequate to maintain art galleries, museums, and libraries. The towns which did establish all three departments were almost paralysed for lack of funds, and this led to the passing in 1891 of the "Museums and Gymnasiums Act," which authorised an additional rate of one halfpenny for each of these institutions—the adoption of either or both being left optional. I regret to say that this Act does not extend to Scotland, where the Free Library Committees have been, since 1854, heroically attempting the impossible—maintaining libraries, galleries and museums on a rate of a penny. Two years ago Dundee promoted and passed a local Act raising the rate to twopence, and Aberdeen is, I understand, now endeavouring to secure a rate of 1¾d.—the three farthings to be entirely devoted to the art galleries and art museum. Edinburgh and Glasgow are fortunate in having other and ample funds with which to maintain their splendidly equipped and managed museums and galleries. What the future may contain regarding this question of rate I shall not attempt to guess, but it is absolutely certain that as the years go on public taste and public demands rise higher and higher, and that it is perfectly impossible to attain the high standard of efficiency now expected on so small a rate. Public opinion is apt to be somewhat illogical and unthinking, and does not hesitate to compare the poor museum starving on its income of a halfpenny, with the most richly endowed institution. Illogical too because in most country towns citizens persist in regarding and calling the rate simply "the Library Rate," crediting the library with all the income yielded, and generally regarding the results from that standpoint.

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Thus it is that many municipal museums live—I ought to say, starve—on the scanty crumbs which fall from the library table, or, to vary the simile, two try to live on an income insufficient for one, and so mutually starve each other. It is now generally agreed that to sustain effectively a properly organised library system with central reference and lending libraries, and news room and suburban branches, necessitates at least a rate of twopence, and with the high ideals prevailing regarding museums and fine art galleries, a rate of one penny entirely devoted to these is barely sufficient. Unfortunately the rate is refused or grudged, but the ideal is cherished, and the efficiency demanded.

I do not forget that this perhaps too lengthy exordium entirely refers to municipal institutions, and has no application to many British museums. Happy most of these are that they are imperial or academic; or the representatives of learned and liberal societies; and we—out in the cold as we are—rejoice at their good fortune.

Now I hope that the title of this paper and what I have already said, will not lead you to suppose that the Government assistance I contemplate is direct financial aid, or any other form of money subvention. That has been for many years given to some departments of municipal work, but the results are exceedingly doubtful as such a system is apt to lead in the very nature of things to unconscious extravagance. It is as true of a municipality, and a state as of an individual, that their expenditure should be based on a clear idea of what their own proper income is, and what it is likely to remain. I often wonder what happens to those unfortunate persons who are so fortunate as to win those one-hundreds, or five-hundreds, or five-thousands, offered by pushful prints to readers who can answer fantastic conundrums—such gifts are generally as disastrous as they are demoralising.

The Scottish Education Bill now before Parliament proposes to take away the subvention known as the Residue Grant, which has been enjoyed by the municipalities for many years, and amounted, according to the size of the town, to hundreds or thousands per annum—equal to a rate of several pence per pound. This gift from the parliamentary gods

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encouraged town councils to various forms of enterprise which the watchful ratepayer would have been certain to veto had he been initially asked to pay for them—and now comes, in the person of the secretary for Scotland, the reaper with his abhorred shears and cuts off this pleasant subvention, and the useful schemes must be abandoned or up go the rates with a bound.

But the form of government aid which I advocate is entirely free from the serious faults which accompany and follow direct gifts of money, and does not tamper with that sound, economic law which is never violated with impunity. It is also, if the time-honoured adage be true, heaven-born, for it will only help those who have already helped themselves. To come down from these celestial heights, it is only a continuation and extension of the form of aid the country has long enjoyed from the national museums and art galleries, and which has reached its highest and most systematic development in the Victoria and Albert Museum, South Kensington Many of our members have full personal experience of this highly-valued assistance, but as the knowledge of others is rather general, and by no means full, I shall, as briefly as I can, explain the nature and extent of it.

For fifty-two years—I myself speak from a personal experience of over forty—the Science and Art Department (the only fault I have to find with it is that it has too many aliases) has been sending loan collections to country museums and to science and art schools, and now, in 1904, it sends to about ninety museums, and over three hundred science and art schools, and special lectures, given under the auspices of local authorities Only the curator of a struggling, poorly-endowed country museum can entirely grasp the full meaning of this. The great, rich museums established here and there in the country can no more realise it than the rich man who fares sumptuously every day can enter into the feelings of the poor starveling who once upon a time enjoys a full meal.

It is unnecessary to descant at length upon the really enormous benefits to a small country museum of a loan of rare art objects beyond local power to acquire, but it is worthy of mention that the annual renewal of the objects has

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special value; for, besides widening the mental horizon of the student, it continually maintains the attractiveness of the collection to the ordinary visitor who is fond of variety, and is apt to say:—"Oh, I have seen all these things again and again." Besides these regular annual loans, there are special ones sent for three months or so, such as the three series of "Historical Water-Colour Collections," most beautiful and attractive on general art grounds, which, hung in chronological sequence from the works of Francis Barlow, the first English painter in water-colours born in 1626, on to those of men still alive, complete an educative object-lesson of the highest value. There are several such special collections representing other branches of art.

How many country museums—large or small, rich or poor—can hope to form such collections; for indeed ample funds can now hardly purchase them?

Then country museums, which wish to acquire art objects of their own, are assisted to do so by liberal grants-in-aid. Handsome as this grant is, usually 50 per cent. of the cost, it is by no means the most valuable part of the system. Still more valuable is the inducement it offers museum committees to set about the formation of art collections of their own—an inducement more powerful than the urgent persuasion of the most eloquent Curator. Then—shall I say—still more valuable is the assistance courteously tendered by the skilled officers of the Victoria and Albert Museum in the acquisition of the objects desired.

A country curator is always, of course, a man of great natural ability and universal accomplishments, at least many of his public kindly, if blandly, assume him to be such an-up-to-date "Admirable Crichton" that they are perpetually rushing in and assailing him with conundrums in all the arts, and all the sciences, and all the literatures. If he is really an astutely up-to-date man, he will repel this bombardment with greater ease than might be supposed, and will not require to say, as Dr. Johnson did to the lady who declared he had stumbled in definition—"It was ignorance, madame, pure ignorance." Yet this highly gifted and endowed official cannot, short of the miraculous, be an expert in all sections of art and science,

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although his duties as curator are wide as human knowledge, and, benighted untravelled rustic, he is most unlikely to possess the common-place but essential knowledge of where to purchase to most advantage, the examples desired. This information is most readily and courteously given him by these officers, who arewilling to undertake much of the labour entailed. Then the frequent visits of these skilled officers keep the far-off country curator in touch with the great world of art and science, and naturally stimulate his ardour and widen his outlook. In some museums these visits are utilised to influence the citizens at large by popular lectures on the new collections installed, or on some form of applied art. Aided by fine lantern slides such lectures prove exceedingly attractive—in Dundee there is an average audience of 500, and in this way effectively calls public attention to the collection, and sends it booming throughout the year of its stay. Equally valuable is a feature we make prominent in Dundee—inviting the science and art masters, school teachers, and the assistants of both, to a private conference with the officer, who accompanies them round the cases and wall specimens, discussing the objects and answering questions.

This system of loan collections and grants-in-aid is surely a great and good work, and it is also great in its extent. There were in 1902, 88 collections lent to museums, and 15 to special exhibitions, made up of almost 30,000 separate objects. To 306 art schools, science schools, and special lectures were sent in that year collections made up of 17,682 objects. The total in 1902 was 409 collections and 48,000 objects, and the numbers have probably increased during the last year and a half. The grant-in-aid for 1902 amounted to £1,164 11s. 8d., which means that in that year art objects costing nearly £3,000 were by this means added to country museums. "By this means" because many valuable objects may have been acquired (Aberdeen is now expending £3,500 on Sculpture Casts) without a grant. The grant-in-aid is based on the actual cost of the object, no grant being made towards carriage or packing. That the country warmly appreciates this system of loans and grants is put beyond doubt by the fact that in 1876 only 8 museums applied for loan collections,

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and that in 1886 the number was only 32, the objects 13,205 —the total number of objects lent to museums and schools in that year was 26,164,—it is now probably 50,000. As I have said this is a great work to have done—it would be difficult to exaggerate the good, the lasting good it has exercised on the country. One important and most gratifying feature of this work must not be overlooked, the very small cost it now entails on country museums. We are only now called on to pay 50/- for the carriage from and to London of the enormous van which brings the collection, and a proportionate reduction has also been effected in the insurance rates. Indeed the expense involved should not frighten the smallest museum in the country. Then the difficulty about night watchmen has been solved by sending unstealable articles to places where no night watchman is kept.

When one reflects on the magnitude, the nature, and the genuine popularity of this invaluable educational work, it is difficult to understand why for many years this most democratically conducted national museum should have suffered considerable unpopularity. That unappreciated genius the painter, who tries to conceal his inability to draw by calling himself an impressionist; the smart writer in a society journal who mistakes ignorant flippancy for wit; the comic opera writer who, though truth shall perish, must have his little joke; the orator in that branch of the public service which it is still possible to enter without passing a literary examination—the House of Commons; and that most accurate of authorities—the Philistine in the street; all had their cheap sneer at "South Kensington"—why, none of them could tell. They did try to tell a few years ago to the committee of the House of Commons which conducted a long, laborious investigation into the conduct of the museum since its earliest days; and, after hearing all its enemies, practically found that the attacks were baseless. That during the half-century of its existence and the purchase of many thousands of examples a few mistakes were made only means that it was managed by men and not by archangels. What the opinion of that parliamentary committee really was can be best judged by the fact that the

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practical result of their prolonged examinations was a recommendation to expend about a million sterling on a finer and enlarged museum.

It is perhaps not quite relevant to my subject, but it is most interesting to trace the origin of this long continued unpopularity of South Kensington—as the museum and the system of art and science education were long called. Some of this may have arisen from sincere dislike to that system, but that was almost entirely confined to art circles.

The hostility of society and politicians arose from a curious and almost forgotten cause—the extreme unpopularity at one period of his life of Prince Albert. An absurd and unfounded cry was got up against his alleged interference with the government—the sinister power behind the Throne—and this was illogically extended to everything he promoted. He was the real suggester of the great Hyde Park Exhibition of 1851, and it was the undoubted parent of South Kensington Museum and schools. Perhaps its first director, Sir Henry Cole, and some of its early officials were a little too masterful and too obviously contemptuous of Early Victorian Art, and thus gave offence, but the real hostility to South Kensington was undoubtedly part of the unreasoning dislike to the Prince Consort. How small and mean it all looks now, this animosity to an able and cultured Prince who was far before his age. This unpopularity continued to survive—an impious opinion—long after the cause of it had been forgotten, but now let us hope that it has died away and that the justice which is now being tardily paid to Prince Albert's great ability and noble aims will also be given to the beneficent institution he founded. In the most recent history of Great Britain during the nineteenth century, the able and brilliant work by Mr. Herbert Paul, full credit is given to the wise, powerful, and entirely disinterested influence exercised on British policy by the Prince Consort; and it is conclusively proved that had his advice been followed grave political blunders would have been avoided which cost many millions of money and many thousands of lives. That was part of the penalty Britain paid for its opposition to Albert the Good, and the long dislike to South Kensington was another part.

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A grotesque feature of this dislike was that in almost all cases it was the system of education which excited the ire of the haters, who most absurdly visited their wrath on the museum with which they had no ground of quarrel; they did not seem to know the difference, although the one institution had practically nothing to do with the other.

But the Victoria and Albert Museum is not the only government institution of that character which assists country museums and libraries. The British Museum proper has from time to time made much appreciated gifts of portfolios of prints, very finely reproduced from rare engravings in the print room; books, generally illustrated, on many important subjects of art and archæology; and copies of that monumental work, "The Catalogue of Printed Books," were sent to many country libraries.

The British Museum (Natural History) has made gifts of duplicates; we in Dundee once received an interesting gift of geological specimens It also presents copies of important catalogues on zoology and other subjects, all finely produced and most of them beautifully illustrated.

The National Gallery sends apparently perpetual loans, duplicate works in oil by painters of the British school, and has made an approach to the Victoria and Albert Museum special circulation system by sending for a special time a collection of Turner drawings, and that colossal work, "The Worship of Bacchus," by George Cruikshank.

The Patent office presents its Specifications free to any public library which is willing to pay for packing and carriage; and the Record Office at intervals of years presents its unsold historical works, the value of which is lessened by the danger, under this system, of some of the volumes of a work being "wanting."

The Stationery Office will send, per your Member of Parliament, a selection of Blue Books, but not by any means all those they issue.

For these gifts we are all most sincerely grateful, and we so fully appreciate their great value that, Oliver Twist-like, we ask for more. We respectfully solicit that we get all the

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Blue Books, and all the Record publications, at date of issue. Even an immortal book has not the same vogue years after its publication, and the Record publications are immortal only in the antiquarian sense.

We have also solicited in vain, and still continue to pray for the volumes of the "'Challenger' Report." With all due respect to the powers that be, it was shabby to refuse that to the museums of Great Britain, and its extreme shabbiness was brought into high relief by the voluntary act of a foreign government. During the years when the "'Challenger' Report" appeared, the Norwegian Government published the "Report of their North Atlantic Expedition," in 7 volumes, illustrated, with numerous coloured maps and plates, and this fine work they, entirely unsolicited, presented to a large number of British Museums—Dundee among others. Now these seven handsome volumes, although a work considerably smaller than the "'Challenger' Report," is undoubtedly, considering the population and revenue of Norway, relatively a much more expensive gift, and entirely unsolicited it was presented to foreigners. Surely the Government which can destroy hundreds of thousands of pounds worth of stores on the illimitable veldt, might have thrown off copies sufficient for all British Museums. The type up and the plates engraved, the cost would have been small indeed. Ours is probably the richest Government in the world, but it is, in matters of this kind, also the stingiest, and though many museums in Britain have received a copy of the "'Challenger' Reports," they might have extended the gift to all of them.

Then—but I now speak with the utmost deference—would it be possible for the British Museum and the National Gallery to organise regular circulating loan collections such as those of the Victoria and Albert Museum? In both these great institutions there must be very many examples and specimens, which a country museum can never hope to possess, aud which millions can therefore never hope to see. The expense is really relatively inconsiderable, and the risk of damage to the specimen positively nil. The Victoria and Albert Museum send to the country nearly 50,000 examples yearly, and practically none are injured.

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Besides these loans we should also have those periodic visits which I estimate so highly, of the cultured experts, who would come to instal or to inspect. What an inspiration it would be to the benighted country curator to have once a year a visit from the late accomplished president of this Association. To see and hear him annually would indeed be a liberal education. I say all this in no spirit of hostility to those great national museums and galleries. On the contrary, I have not the slightest sympathy with those who decry national museums in the great centres of the country. I should strive to make the museums and galleries of the various capitals as complete and as magnificent as possible—in London, in Edinburgh, in Dublin, even in Cardiff.

But they have enough and to spare,—enough for themselves, and doubtless much which they cannot use or diplay, and it is only of that superfluous abundance that we humbly crave small loans for a season.

DISCUSSION.

Mr. JOHN MORGAN, Croydon, said although Mr. Maclauchlan might have gilded the pill with his wit and humour, he was afraid the paper might be regarded as an attack on, and an attempt to extract more from, the ratepayers' pocket.

Mr. BUTLER WOOD, Bradford, thought some thanks were due to South Kensington and others for the gifts they made to the libraries and museums. He was sure the loan department at South Kensington had always looked with a favourable eye upon the claims of the provincial museums, and he thought some acknowledgment would not be out of place at a meeting like that. The British Museum, too, did help the public libraries by giving them very valuable books. He did not know whether all the public libraries got them, but his did. But with all the liberality of the British Museum and the help of South Kensington, he thought the United States government could show our own government a few points in the way of the free distribution of books. He had made several attempts to get His Majesty's Stationery Office to give him copies of the government geological reports, but he had never succeeded in getting anything of the kind, beyond a few casual volumes, but from the United States one could get almost anything one asked for. The United States geological survey reports were sent to our institutions every year,

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and we could get everything we cared to ask for. He thought our own government ought to deal with provincial libraries in a more liberal spirit than they had done in the past, and if anything could be done to wake them up to a sense of their responsibility, so much the better.

Dr. W. E. HOYLE, Manchester, said he was not responsible for the fact that so many libraries had not got the "Challenger" reports. His chief, under whom he was very proud to serve, did his best to get these reports more widely distributed. He further gave instances of the generosity of the British Museum in the matter of exchanges.

Welsh National Library and Museum.

THE Treasury having agreed to make a contribution from public funds towards the cost of establishing and maintaining a national museum and a national library in Wales, the Lord President of the Council has appointed Lord Balfour of Burleigh, K.T. (chairman), the Earl of Jersey, G.C.B., G.C.M.G., and the Lord Justice Cozens-Hardy, a committee of the Privy Council to consider and determine the following points:—

(1) The place at which each of the two institutions should be established, having special regard to the amount of support which is offered, both to the original foundation and the future maintenance of the institutions by the local authorities and inhabitants of the several places which may be suggested.

(2) The probable cost of erecting and of maintaining the institutions.

(3) The contributions which may be expected from local sources, either in land, money, or buildings, towards the above-mentioned cost.

(4) The constitution of the trust or governing body which should be appointed to manage the institution, if established.

The Cardiff county council have resolved to support the claims of Cardiff to be the locality of the proposed Welsh National Museum and the Welsh National Library. The Treasury grant towards both institutions is dependent upon

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"sufficient local support being forthcoming," and according to the terms of reference, the committee of the Privy Council will doubtless select as the *locale* the town which can make the best offer. The Cardiff council have resolved to offer in respect of the national museum a free site of two acres in the Cathays Park, adjoining the new town hall; a grant of £13,500 towards building; and the product of a halfpenny rate (now producing £2,000) annually towards maintenance, together with the whole contents of the Cardiff Municipal Museum. In respect of the national library, the offer includes a site of two acres in the Cathays Park, a sum of £1,000 per annum towards maintenance, the whole of the contents of the Cardiff Municipal Reference and Welsh Library, and the contents of the Salisbury Library, now in the Cardiff University College. It is hoped that this offer can be supplemented by a sum of at least £50,000, to be raised by public subscription. Towards this sum the Mackintosh of Mackintosh has already offered £2,000, and other equally large donations are likely soon to follow.

The Carnarvon town council has decided to submit to Lord Balfour of Burleigh's Royal Commission the claims of that borough to be the site of the projected Welsh National Museum, and it is confidently anticipated that the corporation will be empowered to offer the historic Carnarvon Castle as a suitable home for the museum. The present constable, Sir John Puleston, and his deputy, Mr. Charles Jones, favour the idea, and though the constable's sanction cannot bind his successor, it is believed that the Crown may not be disinclined to facilitate arrangements towards utilising the historic building for national purposes by making the Mayor of Carnarvon for the time being the *de facto* constable of the castle or otherwise. Expert opinion indicates that the necessary structural additions to the existing walls could be made without detracting from the antiquarian value of the building. Carnarvon's claim will be based on the historic associations of the castle, the suitability of the site, the injustice to North Wales if both library and museum are located in South Wales, and the strong Celtic predominance of the inhabitants in North as compared with South Wales.

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The Swansea council has resolved to claim the selection of that town as the site of the proposed National Museum and National Library for Wales, and to submit the following offer:—A site on Alexandra Road for the library, value £25,000; the Royal Institution buildings and site for the purposes of the national museum, value £20,000: annual maintenance grants from rates, £2,400 per annum.

The town of Aberystwith is another claimant for selection. Here the offer comprises a site presented by Lord Rendel, value £2,500; a building grant of £20,000; and the proceeds of a penny rate, producing £100 per annum.

The case for Cardiff has been strengthened by the offer of the executors of the late Mr. Pyke Thompson to contribute £3,000 towards the national museum, if located at Cardiff, and a further £3,000 if the museum be opened on Sundays.

Museum Publications.

MUSEUMS, THEIR HISTORY AND THEIR USE, with a Bibliography and List of Museums in the United Kingdom. By David Murray, LL.D., F.S.A. 8vo., 3 vols. Glasgow, J. MacLehose and Sons. 32/-.

One arises from the perusal of these three volumes in a spirit of chastened humility; the author seems to be in such a state of intellectual darkness regarding our cherished Association and its work. It may, perhaps, be a salutary lesson to us to see how little impression our efforts have as yet made on the civilised world, and hence we proceed to draw a few inferences as to how much information a learned writer intent on collecting all published information regarding museums has been able to glean concerning us.

He is aware of our existence, and that we have held meetings, beginning with Liverpool, in 1890, till we visited Edinburgh, in 1901, but he does not seem to know that we have done anything since. Our monthly journal has never met his eye. He is good enough to state that the "various volumes of proceedings contain numerous papers relating to the preparation, preservation, and display of specimens," but it is

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difficult to believe that he has made a first-hand study of them, as his references to our papers in his bibliography are of such a hap-hazard character.

He is quite unaware of the directory of museums which is being compiled under the auspices of the Association, for he reprints a list based upon that prepared by what he calls "the British Museum Association," in 1887. This list, even as amended by him, is very incomplete and incorrect; we notice nearly a dozen omissions in London alone, and a good many in other parts of the country.

Having now satisfied our *amour propre* by this grumble, let us state that Dr. Murray has put together a very useful and readable work. The introductory section occupies nearly 300 pages of the first volume, and consists of a series of chapters with such headings as "Early Museum Catalogues," "The Use of the Term Museum," "Special Collections," "Museums as Shows," most of which are definitely antiquarian in their scope. The arrangement of the matter is rather desultory, and not very logical, but there is an immense amount of information contained in these pages. We begin, of course, with the great institution at Alexandria, founded by Ptolemy Philadelphus, and have references to Noah's ark and the palace of Solomon, and then the author passes in review the principal collections of classic and mediæval times. One very readable section treats of a number of objects which it was the aim of every self-respecting museum to possess, such as the horn of a unicorn, giants' bones, mummies, thunder-stones, and barnacle geese, many of which, besides being interesting curiosities, were thought to possess magical qualities.

Another chapter institutes a comparison between the museums of Glasgow and those of three important commercial centres in Germany—Hamburg, Bremen, and Lübeck,—in which Glasgow does not show to advantage, perhaps because no note is taken of the palatial museum of art recently erected on Kelvinside. In this, as in some other points, we fail to reconcile the date (1904) on the title-pages with the information in the text. Very striking is the statement that "considering the limited funds at the disposal of the authori-

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ties, the collections in the University Museum are good and well-shown." If this be the case, a great change (of which no whisper had reached us) must have taken place since the visit of our Association to Glasgow in 1896.

The concluding chapter, on "The Uses of Museums," is the most practical, and contains a number of recommendations, based upon the author's experiences in the numerous institutions he has visited. On some points he entertains strong opinions. "Some museums . . . . . are controlled by town councils and other local bodies. It is essential to transfer the management of [these] to specially selected commissions, composed of persons possessed of knowledge of the needs and aims of a modern museum." This thesis, if presented to one of our annual conferences, would certainly not be universally adopted.

The second and third volumes are occupied by an extensive bibliography, arranged under five headings: (1) Literature of Museums, Bibliography of Bibliographies; (2) Museography; (3) The Collection, Preparation and Preservation; The Registration and Exhibition of Specimens; (4) Catalogues and other works relating to particular Museums; (5) Travels and general Literature This occupies about 700 pages, and will certainly be very valuable to all seeking information about various matters connected with museums. We cannot help wishing that the section dealing with the practical routine of museum work had been fuller, for that is the portion to which our members will certainly make most frequent reference. On the whole, the impression produced upon us by the study of this book is that it has been written by one who has great interest in and sympathy with museum work, but who has never had charge of a museum, and whose point of view is therefore that of the antiquarian rather than of the practical curator.

FIELD COLUMBIAN MUSEUM PUBLICATION 77.—Catalogue of the Collection of Meteorites, May 1, 1903. By Oliver Cummings Farrington, Ph.D., Curator, Department of Geology.

A lively interest has always been manifested by the public in extra-terrestrial rocks, especially when their brilliant passage through the atmosphere has been described by eye-

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witnesses, and this catalogue of meteorites, recorded as having fallen in America, should serve admirably to guide some of that interest in a scientific direction. Great pains have been taken in compiling the list, which, in a tabulated form, gives particulars as to the locality, date of fall, weight, and mineral constitution of 251 meteorites, weighing in the aggregate 5048 lbs. Photographic reproductions of polished and etched slabs of some of the larger meteorites, together with maps of the world, showing the approximate localities of all known falls and finds, give additional value to the catalogue. The collections in the Field Columbian Museum also include 61 casts and 26 micro sections of meteorites.

MUSEUMKUNDE. Vol. I., No. 1. Berlin, 1905.

The beginning of this year has been marked by an event which we venture to think will prove of considerable importance to the museum world—the appearance of the first number of *Museumskunde*. Four parts of this periodical (constituting one volume) are to be issued yearly, price one pound. If the forthcoming numbers keep up to the standard of that now under review, this publication will be a most useful one for curators. We cannot at present do more than sketch its contents; but we hope at some future time, if space permits, to review some of the contributions at greater length. They contain much that would be of value and interest to curators in this country, and it is also probable that the experience of some of our own curators may prove helpful to their German fellow-workers.

Dr. Wilhelm Bode contributes an article on the Kaiser Friedrich Museum (Berlin), opened on Oct. 18, 1904. This article, which is illustrated by two plans, gives a synopsis of the general methods of arrangement and installation, and contains a good deal of incidental information and discussion of points of interest. The new arrangement of the coin collections in this museum forms the subject of a separate article by Prof. J. Menardier, who gives some valuable advice on the mounting and exhibition of coins. Frl. Carlotta Brinckman, writing on the restoration of Raphael tapestries, makes some detailed observations on the fabric of the cartoons. In a well

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illustrated article, Dr. G. von Koch describes several methods of making models of the bodies of vertebrate animals for exhibition. Dr. Koetschau discusses methods adopted in Vienna for the preservation of art objects, and Dr. A. Lichtwark puts forward a plea for the better treatment of native art. It is gratifying to find our own countrymen represented in the list of distinguished contributors to this periodical. Not the least noteworthy of the articles under consideration is Dr. F. A. Bather's excellent suggestion for making museum reports more useful.

Following the contributions mentioned above, is a chronicle of some of the most important events that have occurred in connection with museums throughout the world. Then come reviews of books, periodicals, and other publications connected with museums or museum work. The October number of the *Museums Journal* receives considerable attention. This section is followed by a list of such papers, from contemporary scientific periodicals, as are likely to be of use to those engaged in museum work; and the number ends with sections for queries and answers. We strongly advise all museum workers who wish to be abreast with the times to invest in Dr. Koetschau's excellent publication.

NEW YORK.—We have received No. 1, Vol. IV., of the "American Museum Journal" and its Supplement. The name of the Journal is somewhat misleading, we fear that it is too late to point out that "Journal of the American Museum" would be a less ambiguous title. But whatever may be thought of the name, there can be nothing but praise for the publication itself. The work recorded can only be briefly referred to here. Over 13,000 minerals were examined to discover the action of various forms of radio-activity upon them, and a brief summary of the results obtained is given in the Journal. Pleistocene caves in California and Arkansas have been explored under museum auspices, and have yielded a rich harvest. Four other field explorations have been carried out for the purpose of adding to the collections of vertebrate palæontology, and with excellent results. An expedition to North Carolina made by the curator of ento-

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mology has resulted in the addition of about 7,000 specimens (some belonging to species hitherto undescribed) to the collections. Archæological explorations of the Yakima Valley and the Pueblo Region of New Mexico and Arizona have been effected with marked success. Among many installations in the museum are a few that demand special mention. A series has been prepared illustrating gynandromorphism in ants. Evolution by environment is illustrated by a collection showing variation in the size and colour of the song-sparrow. The skeleton of a draught horse in action has been added to Professor Osborn's series exhibiting evolution in the horse. The plan followed is to show the effect of natural selection by exhibiting a series beginning with the earliest known example of fossil horse and including (as far as possible) all recent species of Equus, and of artificial selection by skeletons of draught horse, Shetland pony, and racehorse. The Moseley education committee made a careful inspection of the museum, and among other visitors of note is Mr. T. Storrie Dixon, of Sydney. The biograph has been made use of by the museum authorities for illustrating lectures on natural history; it has proved a very useful help in describing such subjects as the culture of bees, aquarium life, circulation of blood in living tissues, &c. The Supplement of the Journal is a general guide to the American Museum of Natural History. This is a terse, well printed and handy publication, containing plans and fifteen full-page illustrations.

BOLTON.—The collections at the Chadwick Museum have received additions of more than local interest during the past year. Of these the most important is the Peaples collection of British birds' eggs, bequeathed by the late J. P. Thomasson. This collection contains about 7,200 specimens, and contains several series of special interest. Among these is a collection of the eggs of the cuckoo, and of its foster-parents, of which there are 70 examples, representing 29 species of the latter. The collection also contains about 200 nests. Ald. W. Smith has presented the rest of the Grey collection of insects (the exotic beetles were presented in the previous year), and the museum has acquired Mr. Chancy's

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British Hemiptera (1,600 specimens). The Chadwick Museum therefore stands high in oology and entomology. A small cavern has been made in the basement and fitted up with stalactites, so as to form a model of a limestone cave. It can be illuminated by electric light, which may be switched on by the visitor. It is pleasing to find that botany, a subject sadly neglected in most museums, is receiving attention. A disused lecture-room has been utilised for the exhibition of a series of models of flowers, some of which may be dis-articulated by students. Models of organs of plants, and their modifications, are shewn; and preparations illustrating the dispersal of pollen and of fruit by various structural and external agencies. The art gallery in Mere Hall has been visited by over 43,000 people, an increase of over 18,000 upon the previous year. Three loan exhibitions have been held in the hall, and several additions have been made to the permanent collection. Considerable activity has been shewn at Hall-i'-th'-Wood, and one of the rooms has been magnificently decorated, through the generosity of Mr. Lever, who presented the mansion to the borough. Bolton is fortunate in having generous benefactors, an enlightened committee, under a capable chairman (Mr. Ald. Brooks), and an energetic curator, who is able to keep three museums in full going order. We are glad to notice that Mr. Midgley has been relieved of one of the many departments of work under his care; the meteorological summary and tables at the end of this report are signed by his assistant, Mr. Thos. Midgley.

MANCHESTER.—Publication No. 54 of the Manchester Museum is "A brief Account of the Cosmo Melvill Herbarium," written by Mr. Melvill himself. The introduction contains an account of the history of the herbarium and the various collections acquired. Some series of special interest are indicated—*e.g.*, plants collected by Darwin during the voyage of the "Beagle," Arctic plants collected during the Franklin expedition, Shenk's Siberian and Balkash exsiccata, &c. The arrangement and method of mounting are then described, and a list is given of the number of genera contained under their orders, the number in each case being compared with that in Bentham and Hooker's "Genera

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Plantarum." Of the 7,500 genera admitted in that work, about 5,000 are represented in the herbarium. The component collections are further catalogued in geographical arrangement. Such is an outline of this extraordinary herbarium, which contains 36,000 species of phanerogams and 6,000 cryptogams, represented by over 500,000 specimens mounted on more than 225,000 sheets It also contains a considerable collection of seeds, fruits, gums, sections of wood, &c., contributions towards a "Materia Medica," and many examples of raw products.

General Notes.

AT HOME.

APPOINTMENT.—Mr. R. Newstead, curator of the Grosvenor Museum, Chester, has been appointed special lecturer in economic entomology and parasitology to the Liverpool School of Tropical Medicine. The curatorship of the Grosvenor Museum consequently becomes vacant.

NATIONAL GALLERY, LONDON.—On May 8, 1894, Sir E. J. Poynter became third director of the National Gallery. His predecessors were Sir C. L. Eastlake, P.R.A. (1855), Sir William Boxall (1866), and Sir Frederick Burton (1874). It is now announced that, his second term of five years being completed, Sir Edward will not seek re-election, and that thus the directorship of the National Gallery—at present worth £1,000 per annum—becomes vacant.

BRITISH MUSEUM (NAT. HIST.).—The botanical department of the British Museum has secured a donation from Mr. Francis Blackwell Forbes of his herbarium of Chinese plants, which has a special scientific value for botanists, in that it contains many of the original specimens described by Mr. Forbes, and referred to in the index in *Florœ Sinensis*, published by the Linnean Society. This index is an enumeration of all the plants then known from China proper, Formosa, Hainan, Korea, the Luchu Archipelago, and Hong-Kong, and was prepared by Mr. F. B. Forbes and Mr. W. B. Hemsley for the Linnean Society in 1886.

NEW NATIONAL GALLERY, SCOTLAND.—The Lord Provost's committee recommend that a site on the Calton Hill be suggested for the consideration of the government, and if that were approved of, that the corporation should give facilities for the

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acquisition of that site for the new National Gallery for Scotland. If that did not meet with the government's approval, the corporation would be glad to give consideration to any proposal that might be submitted to them.

NATIONAL GALLERY OF ART, DUBLIN.—The Prince and Princess of Wales have presented three pictures by Constable and two by Corot to the Gallery of Modern Art in Ireland.

BEQUESTS TO MUSEUMS.—The following bequests have been made by the late Lionel Van Oven:—To the South Kensington Museum: Large silver waiter with pierced border; pair of silver candlesticks with rams' heads and square bases of period George II.; box made of bloodstone, gold-mounted, with cameo of St. Veronica on lid; picture by S. A. Hart, R.A., of the Scala Santa Subiaco; picture by S. A. Hart, R.A., of Mary Queen of Scots receiving the Sacrament. To the British Museum: Pair of Dresden candlesticks, Hebe and Ganymede; pair of Chelsea china figures, sporting, male and female, marked with gold anchor; Chelsea china group, Venus and Cupid with Dolphin; Chelsea china figure, Justice; Chelsea china figure of courtier; Chelsea china figure, Lady weeping over an urn; large Oriental vase of splash ware, mounted in ormolu. To the corporation of the town of Eastbourne: Picture by Tennant, with horses by Herring, senior, called "Resting at Plough." The late Mr. Frank M'Lean, M.A., F.R S., of Trinity College, Cambridge, under his will leaves a legacy of £5,000 to be expended in improving the instrumental equipment of the Newall Observatory, and also bequeaths to the Fitzwilliam Museum his collections of illuminated and other manuscripts and early printed books and objects of mediæval and early art. This gift brings as important an accession to the museum as any it has received since its formation, practically doubling, as it does, the departments of manuscripts and early printed books. Pending the provision of permanent cases a temporary exhibition of the M'Lean collections will be held in the Fitzwilliam Museum.

BEQUEST OF PICTURES TO MANCHESTER.—A most interesting addition has been made to the collection of water colours at the Whitworth Institute, Manchester, in a bequest by the late Mrs. James Worthington, made in the following terms:—I bequeath to the Manchester Whitworth Institute, free from duty, and to be placed in its galleries or otherwise disposed of as such institute shall think fit, the following water-colour drawings, engravings, etchings, pencil drawings, stand, and model, namely:—Water colours: Fonthill, Bath; Easeby Abbey, Yorkshire; Norham Castle; Llanberis Lake;

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Cassiobury Park; Cassiobury, with Lake, Cassiobury, side view; St. Mary's, Malvern; River, with Boat; The Thames at Eton—all by Turner. By Copley Fielding, Old Bridge, Newby Bridge; Samuel Prout, Würzburg; ditto Tournai; David Cox, Windsor Castle from Virginia Water, and Windsor; Cozens, The Vallais; Barret, Hay Barges on the Thames; W. Mulready, R.A., House in which he was born, Kensington; De la Roche, Horace Vernet's Wife and Child, and Young Napoleon; Sam Bough, landscape; Luke Clennell, river scene; Becker, Little Malvern Church. Engravings and etchings: After Raphael, The Dresden Madonna and The Marriage of the Virgin; after J. M. W. Turner, Crossing the Brook and Mercury and Herse; by C. Turner, The Storm (mezzotint); by Seymour Haden, Calais Pier (etching). Pencil drawings: D. Maclise, R.A., The Norman Conquest (with stand). Model: Cork model of Parthenon (with case).—The City art gallery has also received from the same source the two following oil paintings: Landscape with cows, by J. M. W. Turner, R.A., and View of Ghent, by Sir A. W. Callcott, R.A.

GIFT TO BIRMINGHAM ART GALLERY.—The trustees of the Public Picture Gallery Fund have purchased a drawing by Samuel Prout of street architecture in the Alstadt of Prague; five water-colour drawings by John Ruskin, as follows:—(1) "Lauffenburg on the Rhine," (2) "La Cascade de la Folie," (3) "Folkestone Hillside and Church," (4) "Old Houses at Geneva, on the Rhone Island," (5) "The Church Tower at Courmayeur"; five lithographs by J. McNeil Whistler; and a portfolio of ten dry-point etchings by Muirhead Bone, which they have offered to the corporation of Birmingham, to be placed in the art gallery. The gift is made subject to the same conditions as in previous cases, namely, that entrance to the gallery be open to the public free of charge, and that the trustees reserve to themselves the right of resuming possession of the pictures if this condition should not be observed.

IMPORTANT BEQUEST OF ENGRAVINGS TO NORTH SHIELDS. — Mr. James Edlington has bequeathed to the library at North Shields the collection of prints and engravings which had been his chief hobby from his youth. In 1850, when the local Mechanics' Institute was a growing and prosperous concern, down to the time when it and the North Shields Literary and Philosophical Society joined hands and gave their books to the public free library in 1869, Mr. Edlington was hon. secretary of the institution, a duty which he also performed for the public library to the day of his death in 1898. The collection is the

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largest outside the prints and drawings department of the British Museum, the most extensive and valuable collection ever given over to public use by a single individual, so that by its great size, present worth, and ever-increasing value, it will command the notice of all interested in this sphere of art. It will be readily understood that the arranging and verification of such an enormous collection of engravings, which comprises all kinds of art and all classes of artists, is one of great magnitude and requiring considerable time. Even the engravings of unknown or obscure artists have been sorted and verified, to obtain the nearest possible approach to completion. The keeper of the prints and drawings in the British Museum and the Art Union of London have both assisted in the verification, but in certain cases even they have failed to name engravings, so this will necessitate a volume for anonymous artists. The first portion opened will be the Turner collection, which alone accounts for five volumes, containing about one thousand working proofs, proofs, and brilliant impressions of the famous artist's work. Good progress has already been made with the British and foreign schools of engraving, but further time must necessarily elapse before completion is arrived at. The public library committee is fully sensible of the enormous value of the gift, and is not sparing an effort to house the collection in a thoroughly suitable and dignified manner; a special room in the library, appropriately fitted up, will be devoted to the exclusive storing and exhibition of the "Edlington Collection of Engravings." It is estimated that when the whole of the collection is arranged there will be something like 100 imperial volumes, containing between 12,000 and 20,000 prints in pure line, mixed line, stipple, mezzotint, woodcuts, copper engravings, aquatints, etc., with a large variety of lithographs.

DUDLEY ART GALLERY.—Alderman E. Grainger has presented to the Dudley Art Gallery three water-colour drawings and an oil painting. The oil painting is by Claud Hayes, and the water colours are well-preserved works by W. Müller, Copley Fielding, and Clarkson Stanfield. Having been kept always in a portfolio they are remarkably fresh in their tints.

NEW ART GALLERY AT BRISTOL.—At Bristol, on Feb. 16, a new art gallery, presented to the city by Sir William Henry Wills, was opened by Professor Hubert von Herkomer, R.A. Alderman Barker, as chairman of the committee of the city museum and art gallery, made a statement as to the inception of the scheme and the generous gift of Sir W. H. Wills. We hope, at a later date, to give some particulars of this important gift to Bristol.

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THE REOPENING OF ABERDEEN ART GALLERY.—This gallery, which has been undergoing considerable alteration and extension for some time, is to be formally opened on 8th April, and Sir George Reid will perform the ceremony. The feature of the improvements will be the new Clark Sculpture Gallery, which is now nearing completion. It is intended to invite a representative gathering of the heads of kindred institutions both in Britain and on the Continent.

BRADFORD MUSEUM.—The museum to be organised in the Cartwright Memorial Hall, Bradford, has made a good beginning, having succeeded in securing the botanical collection formed during very many years of work by the veteran botanist, Dr. F. Arnold Lees. Dr. Lees was the author of the "Flora of the West Riding," and joint author with the late Mr. J. W. Davis, of Halifax, the well-known geologist, of the study of "West Yorkshire," published a quarter of a century ago. He was also for years recorder for the Botanical Record Club, and president of the Botanical section of the Yorkshire Naturalists' Union, at the time when record work occupied much of the attention of the Union. Dr. Lees earned in the field a reputation as an extremely keen and close observer, and as a searcher after knowledge of extraordinary industry. His herbarium is probably the finest in the North of England, if it is not, indeed, the most complete herbarium of British plants existing outside the national collections. It contains over 20,000 specimens in proper scientific form and order, and in fine condition. Many great rarities are included. In not a few instances the specimens in the collection constitute the only records of the species or variety yet found in the county of York. Many other specimens of interesting plants are from stations which, with the increase of the towns, have ceased to be botanical gathering grounds. There are also many plants accompanied by autograph letters from great botanists of the present and the past, which are of special historic importance. With the herbarium, the free library committee acquire also Dr. Lees' fine library of books relating to geographical botany, a collection to which in a sense the herbarium constitutes the illustrations. The library is a very extensive specialists' collection, and is most complete in the British floras. Many of the volumes are privately printed and not to be purchased on the market, and there is more than one volume of unique character.

MANCHESTER MUSEUM.—Mr. P. Manning, of Beechfield, Watford, has added to his previous donations of middle and upper jurassic fossils to the Manchester Museum a fine supplementary collection acquired by himself in the neighbourhood of Oxford. Mr. Manning from time to time has given

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to the museum, in addition to many other forms of jurassic life, examples of fossil reptiles of the period, notably bones and teeth of plesiosaurus, pliosaurus, ichthyosaurus, &c., which are to be seen on the ground floor of the museum immediately to the right on entering. The cases in this bay are now undergoing rearrangement in order to accommodate the more important fossils of the newly-acquired collection, these comprising, in addition to reptilian remains, fine examples of bivalve and univalve mollusca.

Bowes Museum, Barnard Castle.—A judgment of considerable interest to the North of England was given in the Chancery Division recently, as a result of which the Bowes Museum, Barnard Castle, will now receive its endowment of £100,000 in full with interest, the calculation of which will be a matter of further inquiry. The case was entered in the Courts as "In *re* Bowes, Strathmore *v.* Vane." The contention of the plaintiffs was that the impure personal estate of the late Mr. John Bowes, who died on October 9th, 1885, was not sufficient to pay his debts and general legacies, and that consequently the pure personal estate should be largely drawn upon for that purpose. Thereby his bequests for charitable purposes, in which the endowment of the Bowes Museum, Barnard Castle, is included, would have been very considerably reduced. In August of last year the matter came before the Master in Chancery, who decided against the plaintiffs. The latter then appealed, and the case has been argued by counsel before Mr. Justice Swinfen Eady. His lordship has now given judgment upholding the master's decision.

Hastings Museum.—Transfer to the Corporation.—The transfer of the Hastings Museum to the town council was made last month. The museum, housed in the Brassey Institute—a building given to the town by Lord Brassey—has been run by a committee, but the difficulty of raising adequate funds for its upkeep, and the recognition of the fact that if it were municipally controlled many valuable gifts would be forthcoming led to the corporation agreeing to accept control and responsibility. The mayor was presented formally with the engrossment of the gift and the key of the museum. After the ceremony several interesting and complimentary speeches were delivered.

A Public Health Museum for Ireland.—The Medical Faculty of the Catholic University Medical School has passed the following resolution:—"That this Faculty is of opinion that the establishment of a Public Health Museum by the department of agriculture and technical instruction of Ireland would be of great educational advantage to the public and many professions and trades."

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MUSEUM OF PRACTICAL GEOLOGY, LONDON.—The board of agriculture and fisheries desire to give notice of the publication of a "Handbook to the Collection of the Minerals of the British Islands in the Museum of Practical Geology, Jermyn Street, London." This is a handsome and newly-arranged series of British minerals in the Museum of Practical Geology. The majority of the specimens are selected from the valuable collection bequeathed to the museum by Mr. Henry Ludlam, of which only a portion has hitherto been exhibited. Besides serving as a visitors' guide to the collection, the "handbook" may also be used by students of geology and mining, and for this purpose the references in footnotes to original sources of information are unusually full.

SCHOOL NATURE STUDY UNION. — The annual general meeting of this union was held at Essex Hall, Essex Street, Strand, on Saturday, February 25th last. Mr. G. L. Bruce, M.A., member of the education committee of the London county council presided. A good gathering of members and their friends assembled to listen to what proved to be a very interesting programme. The secretary, the Rev. C. Hinscliff, read a report of a very satisfactory first year's work; the members were comforted with the knowledge of their solvency with a small balance to the good, and then Dr. A. C. Haddon, F R.S., made a few remarks on the value of nature study in elementary teaching. He thought "teachers needed to guard against superficiality. An Eton boy had aptly described the subject as one that easily becomes rot." The chief attraction of the meeting was a nature study lesson given to a class of girls and boys by Mr. Wm. Cross. Mr. Cross was somewhat at a disadvantage, since the children were strangers to him and the surroundings were equally strange to the class, but, in spite of this handicap, the lesson was a revelation to many teachers present. The subject chosen for the lesson was the tortoiseshell butterfly. Mr. Cross gave a vivid word-picture of its surroundings, and showed the children some specimens prepared by himself and admirably adapted to the purposes of elementary teaching. Professor Patrick Geddes, in a short but very eloquent address, pointed out the value of such a lesson as Mr. Cross had given. Mrs. White, B.Sc., principal of the Home and Colonial College, read a short paper on Frœbel.

COMMERCIAL ART.— The picture of the coronation of His Majesty King Edward in Westminster Abbey, by Edwin Abbey, R.A., has been exhibited in the Walker Art Gallery, Liverpool, by Messrs. Agnew and Son, who have made arrangements

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for a reproduction in etching. A charge of sixpence was made for inspecting the picture. Art and commerce mingle strangely and uncomfortably in the civic home of art on the Mersey.

WHISTLER'S ETCHINGS.—A series of etchings by Whistler has been arranged for exhibition on the walls of the reading room of the National Art Library, Victoria and Albert Museum, London, and includes some very fine impressions, especially of his earlier work. Eleven of these, recently acquired, are now shown for the first time. Among them are "The Music Room," "Reading by Lamplight," "The Dog on the Kennel," and others of interest Many of the finest impressions in the South Kensington collection have been there for over forty years. Concurrently with this, a pamphlet has been prepared entitled "J. A. McNeill Whistler, Etchings, &c., in the National Art Library, Victoria and Albert Museum: with a Bibliography." This contains a list of all Whistler's prints now in the collection, as well as references to the principal books and magazine articles in the library referring to him—about seventy titles, without counting newspaper articles. It is sold at the museum at the price of one penny.

REPORT ON ZOOLOGY OF "DISCOVERY" EXPEDITION.—A special meeting of the research department of the Royal Geographical Society was held in January to hear a preliminary report on the zoological collections made by the National Antarctic Expedition. Dr. E. A. Wilson, one of the medical officers of the Discovery, read a paper on the geographical distribution of antarctic seals and birds. He stated that the land mammals of the Antarctic are restricted to seals, of which five species were found. The birds were principally represented by penguins. He exhibited several specimens of the emperor penguin and two eggs of the same, forming two of a series of seventeen eggs brought back by the expedition. This is the first authentic instance on record of the finding of the eggs of the emperor penguin. The seventeen eggs have been placed in the British Museum, and are a most valuable addition to the national collection. Mr. Hodgson, one of the biologists of the Discovery, gave an account of the marine collections. He said that, contrary to expectation, it was found that outdoor biological work was possible all the year round, and this even with comfort. Everything goes to show that animal life is very abundant in the southern seas, one of the most remarkable features being the enormous quantity of sponges. About fifty species of this group were obtained. One thing which Mr. Hodgson observed was the superficial resemblance of the southern fauna to the more familiar fauna of the north.

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GEOLOGICAL INDEX.—The valuable stores of geological knowledge garnered in the *Geological Magazine* are about to be made more accessible for use, by means of an index which is to be issued to subscribers at the price of one guinea. The *Geological Magazine* completed forty years of its existence at the end of 1903, and the proposed index will cover the whole of that period. There ought to be no difficulty whatever in obtaining a sufficient number of subscribers to enable the work to be issued at once, for the great advantages of such an index are too obvious to require any commendation. Even to those who do not possess the whole series of the magazine from the beginning, the index will serve as a ready reference to whatever subject they are seeking information upon in geological science, with the date and page of the volume in which it may be found, and its publication will form a suitable testimonial to crown the labours of Dr. Henry Woodward, F.R.S., the gifted editor of the *Geological Magazine*.

NATURE-STUDY CONFERENCE, KEIGHLEY.—The Mayor of Keighley has issued invitations to a "Nature-Study Conference to be held at Keighley on Saturday, March 25. The special object of the meeting will be to consider whether some satisfactory workable plan, suitable to elementary schools, cannot be found; and the relations of rate-supported museums to rate-supported schools, and *vice versa*. The afternoon will be devoted to an inspection of the museum, and a room of special exhibits of teaching apparatus and school work. At 4.30 invited guests will proceed to the town hall, and partake of tea with the mayor and mayoress. At 5 o'clock a meeting will be held in the council chamber, which will be open to all interested in the subject. The mayor will preside, and the following papers will be read and discussed: "Nature-Study in Schools under Present Conditions," by Mr. H. Mosley, head teacher, Kirkheaton National Schools; "Simple Methods of Nature-Study," by Mr. T. W. Woodhead, F.L.S., lecturer on biology at the Huddersfield Technical College (this paper will be illustrated with experiments); "The Museum as a Teacher of Nature-Study," by Mr. H. Crowther, F.R.M.S., curator of the Leeds Museum.

BEWARE OF CHARMS.—At an exhibit meeting of the Dumfries Natural History and Antiquarian Society, there was shown a scrap of skin, with writing upon it, labelled as a Greek charm, taken from the dead body of a Bedouin in Egypt, in whose family it was reputed to have been an heirloom for five centuries. The writing, it was further stated, was reputed to have been done with the blood of a young girl. When the "charm" was passed round for inspection, Dr.

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Semple, science master in the academy, reported that he had succeeded in deciphering the inscription, and it proved to be the chorus of a song familiar to the last generation—"Old Bob Ridley, O." Greek characters had been employed for the English letters—hence the mystification.

RACEHORSES IN MUSEUMS.—Liverpool aspires to possess a museum of veterinary anatomy at its university, for which it desires to obtain objects of historical as well as anatomical interest. To encourage this laudable intention his Majesty the King has presented to the university the skeleton of his famous racehorse Ambush II. Another racehorse of equal notoriety is to be represented in the British Museum (Natural History), to which institution the Duke of Portland has presented the skeleton of the celebrated thoroughbred Donovan.

WEALTH FOR BIRMINGHAM.—The executors of the late Mr. Thomas Best have paid over to the Birmingham treasurer the sum of £69,040 14s. 11d. as the proceeds so far realised of the net residuary estate which was bequeathed to the corporation, after providing for legacies for charitable institutions. A suggestion which is favoured in some quarters is that some of the money should be used for the proposed new art gallery, and that the gallery should form a memorial to Mr. Best.

THE DIRECT TEACHING OF ART.—A rich man, whose pictures had been bought for him, came into possession of an old master. The painting represented some mediæval personage in the act of kneeling appealingly at the Virgin's feet. On either side is a female saint. Underneath are the worde "Ave Maria." This wealthy old fellow was one day asked, "What is the subject of that picture?" He scratched his head and looked puzzled. "Well," said he presently, "to tell you the truth, me and the missis has often cracked our skulls over it, but we found it out at last. Th' fellow kneelin' down doesn't know which o' the gals he'd like to marry, and the lady in the middle is wavin' 'er 'and and sayin', ''Ave M'ria.'"

A TEMPERANCE PORTRAIT GALLERY.—It was recently suggested to the trustees of the Temperance Institute at Newcastle-on-Tyne that, as they had secured a permanent building in the city, an effort should be made to obtain portraits of the past and present Northern workers in the cause, and thus form a temperance picture gallery. As a result, many hundreds of portraits have been sent to the institute from all parts of the North of England. The trustees desire to make the collection as representative as possible, and if they would confine it to life-long abstainers it might become of great value for future study as affording comparisons in the effect of alcohol on human physiognomy.

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YORK PHILOSOPHICAL SOCIETY.—The annual meeting of the Yorkshire Philosophical Society was held in February at the museum, York, and was well attended. The annual report of the council stated that Mr. H. M. Platnauer, who, since 1883, has been keeper of the museum, had resigned, but would retain his connection with the society, and the council recommended him for election as one of the vice-presidents in recognition of his efforts on behalf of the society. Mr. Oxley Grabham, a well-known naturalist, had been appointed his successor. The committee also recorded the death of the late Canon Haworth, joint curator of archæology, and reported that they had appointed Mr. C. Wakefield to succeed him. An effort is being made to render the gardens more educationally useful from the botanic point of view, and a scheme has been drawn up for treating that portion of the gardens between the Hospitium and the river as a botanic garden, under the direction of Mr. H. J. Wilkinson, curator of botany, assisted by the Rev. J. J. Briggs. Referring to the approaching visit of the British Association to York in 1906, the report states that local secretaries have already been appointed, and the committee is now engaged in the preparation of a guide book for use at the meeting. The balance-sheet showed an income for the year of £1,228, and expenditure £1,242. The report and balance-sheet were adopted. Sir Charles Strickland, F.R.S., was re-elected president, and Dr. Tempest Anderson and Mr. C. E. Elmhirst joint hon. secretaries.

HOW THOUGHT CIRCULATES.—The following paragraph, from an English newspaper, is interesting, as showing how slowly knowledge travels, and how much more attractive it is to get it abroad than at home:—"A plan started by the Museum of Natural History in New York of supplying small nature-study collections to the elementary schools has met with such conspicuous success (more than a hundred of the schools of the city are using them at the present time) that it is not unlikely to be followed here. Professor A. C. Haddon, director of the London county council's Horniman Museum, who was recently in New York, made a careful study of the methods in vogue there of supplying suitable material, and has, I learn, written for circulars, labels, and other literature relating to the work, in order that he may present the project to the London county council, with a view to providing similar collections for the elementary schools of the metropolis."—Considering that circulating school museum cabinets were adopted in Liverpool more thon thirty years ago, and that they have been in operation ever since, while Sheffield for twenty years has carried out similar work from its museum,

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Dr. Haddon is to be congratulated on the originality of the idea he has brought from America. Possibly if he referred to the first Report issued by the Museums Association in 1890 he would find some information on the subject, which might be increased by a reference to later Reports and to the *Museums Journal*.

ABROAD.

QUERIES.—The authorities of the American Museum of Natural History, have recently had occasion to take measurements of the Narwhal horns in their possession. The largest that they have is 8ft. 2in. long, and weighs 14lbs. Can any of our readers bring forward instances of larger horns?

APPOINTMENT.—M. Rodin has been made a member of the superior council of the Beaux-Arts, Paris. He fills the place left vacant by M. Coutan, the sculptor, who succeeded M. Barrias on the national museums council.

APPOINTMENTS.—Dr. Max Lehrs having been appointed to take charge of the collection of prints at Berlin, his place at Dresden has been filled by his former assistant, Dr. J. L. Sponsel.

MUSEUM FÜR NATURKUNDE, BERLIN.—From *Science* we learn that, on the retirement of Professor Möbius, the directorship of this museum has been offered to Professor H. H. Schauinsland, director of the Bremen museum.

LOUVRE MUSEUM, PARIS.—A new gallery of Egyptian antiquities was inaugurated at the Musée du Louvre last month. M. Dujardin-Beaumetz, Under Secretary of State for the Beaux-Arts, performed the opening ceremony.

ROSTOCK.—An ethnological museum is to be established in this town, with the collections of the local branch of the German Colonial Association as the nucleus of its collections.

HEINE MUSEUM, DÜSSELDORF. — The poet, Heinrich Heine, was born at 53, Bolkerstrasse, and the house is to be retained as a museum in his memory.

BERGEDORF, GERMANY.—This town is having a museum for national antiquities built in the style of a Bergedorf burgher's house of the eighteenth century, the funds for its establishment being already secured.

BERLIN.—The Royal Institution for the Blind, Steglitz, has commenced the building of its museum here.

ESSEN.—We learn from *Museumskunde* that on 5th December last a museum was opened here. It includes a Westpha-

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lian peasant's cottage, a collection of minerals and insects, casts of ecclesiastical ornaments from the churches of Essen, pictures, and bronzes. Temporary exhibitions are to be held in a special room devoted to the purpose; as appropriate to the season, the first of these was an exhibit of literature and illustrated books for children.

FRANKFURT-ON-THE-MAIN.—A folk-museum was opened last November at No. 1, Münzgasse, in this city.

HAMBURG ETHNOGRAPHICAL MUSEUM.—The museums committee of the Hamburg town council has decided to erect a new building for this museum on the Rotenbaumchaussee to the north of the Binderstrasse. Dr. Georg Thilenius, professor of anthropology in Breslau, has been appointed director of this museum.

BADEN, LOWER AUSTRIA.—A national museum, chiefly for prehistoric and Roman antiquities, is to be erected in the neighbourhood of this town.

SMITHSONIAN INSTITUTION.—We learn from *Science* that Captain John Donnell Smith, of Baltimore, the author of many systematic papers on the flora of Central America, has given to this institution his herbarium and his botanical library of nearly 1,600 bound volumes. The herbarium—probably the largest private one in America—consists of over 100,000 mounted sheets, and is very rich in tropical plants.

CARNEGIE MUSEUM, PITTSBURG.—This museum has purchased a fine collection of minerals begun by Mr. W. W. Jefferis, of Chester County, Pennsylvania, more than 70 years ago. Many new minerals were discovered by Mr. Jefferis, and many of his specimens were figured in Dana's System of Mineralogy.

SIR PURDON CLARKE'S NEW APPOINTMENT.—The Metropolitan Museum of Art of which Sir Purdon Clarke has been appointed director, is an imposing building in Central Park, with a frontage on Fifth avenue. The buildings which are not yet completed, will when finished cover 18½ acres, and are to cost $20,000,000, plans prepared by the late Richard M. Hunt being already approved. The museum so far contains fine collections of antique and mediæval art, especially the Cesnola gallery of Cypriote antiquities and the Marquand collection of glass. There are also about seven hundred paintings including Meissonnier's "Friedland, 1807," bought for $66,000, and one of the best known modern pictures in the world, Rosa Bonheur's "Horse Fair," bought by Mr. Cornelius Vanderbilt at the Stewart sale in 1887, for $55,500 and presented to the museum. The collection of architectural casts

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and reproductions of sculpture is unusually complete. The museum building was provided by the city of New York and is the largest in America. It is ruled by trustees, forming a private body, incorporated in 1870, and independent of state control. The endowments are enormous, one recent bequest having amounted to over two million dollars.

MUSEUM CASES. — The Hamilton Association, Ontario, Canada, has just installed in its museum cases of a new type, made up of three wings, hinged together for mutual support. When closed they occupy a small space, the necessity for which is due to the museum being used as a lecture room by the association and its sections. It was with the object of saving the large space occupied by lateral cases that these cases were designed. They are of oak; they are 8 ft. long by 7 ft. high, and 18 inches wide, and, being nearly all glass, objects can be seen from all points, and when the wings are open the cases are accessible for viewing to a number of people at once, an improvement over the lateral cases which are generally used, and in which objects can be seen by but one or two at a time. The cases are provided with shelves and screw-pointed wire brackets, specially designed and made for the purpose.

FAMAGUSTA, CYPRUS.—Here has been opened a small museum for the antiquities of the island.

PROFESSOR ADOLF BASTIAN.—A telegram from Port of Spain Trinidad, announces the death there of Professor Adolf Bastian, who was on a tour of exploration. He was born at Bremen, June 26, 1826, and studied first for the legal and then for the medical profession. In 1851 he went out as a ship's surgeon to Australia, visited the goldfields, and travelled in Peru, the West Indies, Mexico, and California. He afterwards went to China and India, saw the ruins of Babylon and Nineveh, and journeyed through Syria, Palestine and Egypt. He also visited the West Coast of Africa, Congoland, and Japan, and crossed the Gobi Desert. In 1866 he became attached to the Berlin University, of which he was later professor of ethnology and Director of the Anthropological Museum. In the interests of science he undertook many journeys, including South America, Persia, Australasia, Polynesia, Turkestan, Armenia, and the Malay Archipelago in his travels. He was the author of a lengthy series of writings on the natural history of mankind, mythology, and kindred subjects.

THEFT OF NAPOLEON RELICS.—The theft of relics from the house in which Buonaparte was born, at Ajaccio, proves to have been less serious than was at first reported. A letter

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from the island states that the only object which has disappeared is a copy in *bisque de Sèvres* of a bust of the young Prince Imperial. The original bust, together with Canova's bust of the King of Rome, are preserved at the mairie of Ajaccio. The theft is believed to have been committed whilst two American visitors were inspecting the museum, accompanied by a guide from one of the local hotels. The curator did not go upstairs with the party: but, after they had left, he went to close the shutters again and then noticed that the statue had disappeared. The guide declares that no one in the party was responsible for the theft; and, as the street door was unfastened during their visit, it is thought that some one must have slipped in and taken the bust. As the close inspection of passengers' luggage has been without result, the authorities are inclined to think that the theft was committed by a local inhabitant, who has possibly hidden his booty.

ARCHÆOLOGICAL CONGRESS AT ATHENS. — The International Archæological Congress will be opened at Athens by the Crown Prince of Greece on April 7th. The congress will last a week, and the Crown Prince is expected to preside at some of the sittings. The opening meeting will be held in the Parthenon, and M. Carapanos, the Minister of Public Instruction, will address the members of the congress. The director of Greek antiquities and the directors of foreign schools will give an account of the progress of archæological research in Greece. The congress will be divided into 7 sections. I., classical archæology; II., prehistoric and oriental archæology; III., excavations, museums and preservation of monuments; IV., epigraphy and numismatics; V., Byzantine archæology; VI., instruction in archæology; VII., geography and topography. The official language of the congress will be French. At the conclusion of the congress, a tour will be organized on the mainland of Greece and among the islands of the Ægean, Crete, Samos, and Ephesus will be visited Ladies may take part in this tour, which will last a fortnight

ART STUDENTS IN ITALY.—The British consul-general at Naples calls attention, in his latest report, to the new regulation for the free admission of artists and students to the Italian galleries and excavations. These are very much more stringent than hitherto. Students should now submit their credentials to the Italian ambassador in London, and on his certificate a pass will be granted. Until lately the certificate of the local British consul was accepted. Now, unless the student or artist has provided himself with a certificate from the Italian ambassador in his native country he must make his application to the ambassador of his country accredited to the Court of Rome, who must first judge whether

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the applicant belongs to a "recognized academy," and, if in his judgement he does so, then forward his application to the minister of education, who eventually sends a pass to the embassy, whence it is usually forwarded to the consulate of the city from which the application is made, and then by the consul transmitted to the applicant. The pass when obtained permits the bearer to measure, sketch and photograph, and to go in and out of the gallery or excavation free as often as he pleases. If he wishes to copy a picture he must apply to the director of the gallery in which it is exhibited, who will inform him under what conditions he may work. Amateurs can obtain permission to photograph on application to the director of the gallery or excavation in question. The application must be on stamped paper of 60c., which can be procured of any tobacconist in Italy.

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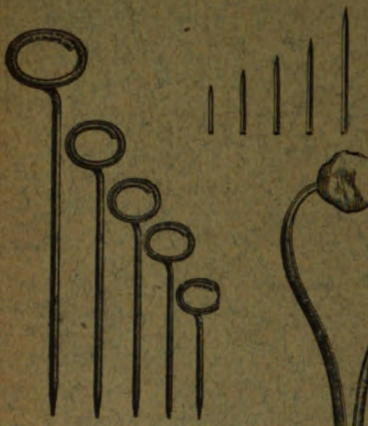
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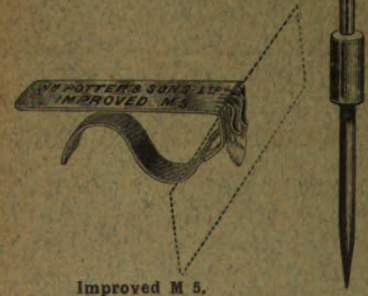
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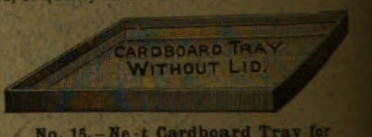
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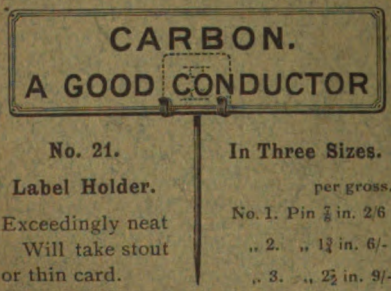
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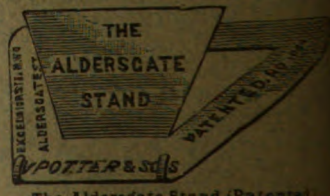
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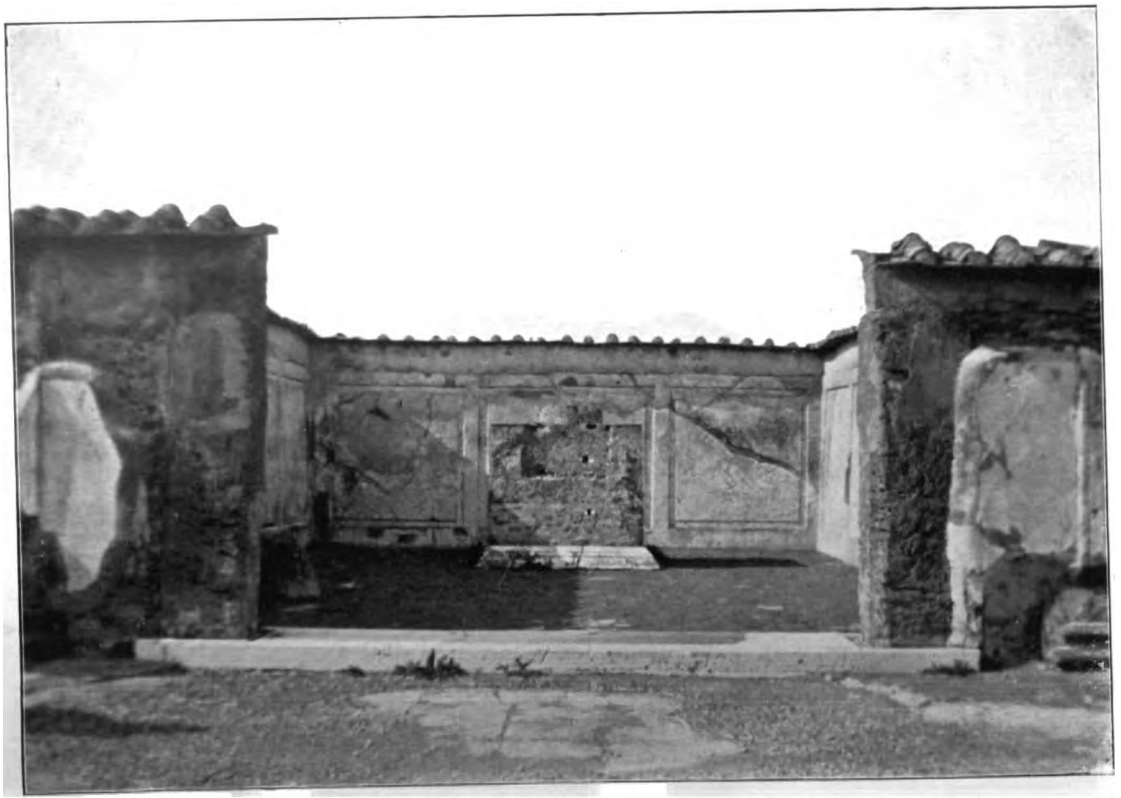
CONTENTS.

PAGE

Some Notes on the Relationship existing between Statue and Pedestal in Classical and Renaissance Times 333
Bristol Municipal Art Gallery 344
Educational Museums as Schools 348
The Management of National Museums 353
Museum Publications :—
Halifax 355
Glasgow 355
Sydney 356
Madras 356
Washington 357
Haslemere 357
Pittsburgh 358
General Notes :—
Appointment 359
British Museum (Nat. Hist.) 359
Welsh National Museum 359
Museum of Practical Geology, London 360
Gallery of Modern Art, Dublin 360
Sheffield Public Museum 360
The Benefits of Fire Protection 360
Roman Remains 361
The Glasgow Sunday Opening of Art Galleries 361
Bequest of Pictures 361
Manchester Art Gallery 361
Length of Narwhal Horn 362
India's Memorial to Queen Victoria 362
For the Convenience of Visitors 363
Price of a Great Auk 363
Excavation of Herculaneum 363
Pictures and Morals 364
Art Gift to Washington 364
American Museums 364
Obituary : Dr. G. Hazelius 365
Directory :—Portsmouth—St. Helens . .. .. [211]—[226]

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TEMPLE OF VENUS AND APOLLO, POMPEII, SHOWING THE ORIGINAL ALTAR IN POSITION

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THE MUSEUMS JOURNAL.

Vol. 4. April, 1905. No. 10.

Some Notes on the Relationship existing between Statue and Pedestal in Classical and Renaissance Times.

By R. F. MARTIN, Victoria and Albert Museum, London.

[Read at the Norwich Conference, 1904.]

FOR some few months past, I have been making a special study of statuary, both classical and renaissance, and have been endeavouring to determine, as near as possible, the right height of the pedestals which certain statues should have in a museum. In many instances I am aware that it is almost impossible to exhibit reproductions of sculptured marble at the same height as the original, owing to limitations of space and for other reasons. No one would expect to see a cast of the "Theseus" or the "Ilissus" or others reproduced from the pediment of the Parthenon placed at the original height, but yet there are certain objects which could well be placed at the height for which they were intended, and it was in connection with such that these notes were made.

Nearly every visitor who goes to Rome will surely visit Tivoli, that charming village, situated amongst the hills, eighteen miles distant, a village full of classical memories—the home of Seneca and Horace, of Catullus and Propertius; a sanctuary to those accused of crime; the place to which the murderers of Julius Cæsar retired after his death in the Forum; known to the world for its temple of Vesta, founded in 44 B.C., and for its basilica of Tiburtus; but perhaps better known than all else as the place near which the Emperor Hadrian erected his palatial residence in A.D. 130, known as Hadrian's Villa, filling it, as he did, with the most beautiful Greek statues and Roman-Greek copies which it was possible

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for him to acquire—amongst others the Discobolus throwing the disc, the Faun, Flora, the celebrated Antinous statue in the Campidoglio, Rome, and the Dionysius in the National Museum, Rome—and covering its walls with costly marbles, its floors with most beautiful mosaics—Pliny's Doves being found here.

It was during a visit to this villa of Hadrian and seeing so many niches for statues, that the idea of making any notes on the subject first occurred to me. Whilst walking from the theatre near the entrance to the villa, the visitor has to ascend a long pathway upon one side of which still remain the ruins of walls with niches inserted for the exhibition of statuary; these niches were upon an average 12 ft. in height to the spring of the arch, which added another 3 ft.; they were of a width of about 5 ft. 6 in., so that it would appear as if some of the larger statues must have been placed in them.

In the upper part of the villa one examines the "Hall of Philosophy," which has not been inaptly called "Hadrian's Museum." The base of each niche is 5 ft. 6 in. from the ground; the actual niche has a height of 10 ft. to the spring of the arch, with a width of 5 ft. 6 in. The average height of the statues found in the villa and also in the baths of Caracalla, to which place many of the statues were taken, is 5 ft. 10 in. to 6 ft., so that here we may obtain some idea of the relationship of statue to niche and pedestal. It is somewhat difficult to know how this apsidal end of the hall was lighted, but from many other similar apartments in this villa, I am inclined to think that it was lighted from a large circular opening in the top of the building somewhat in the same way that the Pantheon in Rome is still lighted; and if we consider that the upper part of this apse was probably covered with slabs of marble or tiles, we can well imagine how well lighted the statuary must have been. We have at the present day the large circular building with dome-shaped top, forming the entrance to the "Old Museum"—"Altes Museum"—in Berlin, in which Greek and Roman statuary are exhibited beneath the circular gallery which runs around.

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THE TEMPLE OF VENUS AND APOLLO, POMPEII

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In another part of the villa some of the niches are 18 ft. high to the top of the arching and have a width of 6 ft., and are placed 7 ft. from the ground.

At a little later date I had the opportunity of examining some of the halls at Pompeii in the recesses of which statuary was originally placed.

In the rear of the temple of Augustus is a hall sometimes known as the Pantheon which has three niches on either side, each niche being 10½ ft. high, and 3½ ft. wide, the whole standing upon a base 4 ft. from the ground; at the end of the hall is a larger niche of the same shape but 14 ft. high and 4½ ft. wide, the whole being 4½ ft. from the ground. In an adjoining hall there is a similar niche with a plaster reproduction of a statue in position, and it was in this hall that the statues of Augustus, Livia and Drusus were found. Within an open atrium immediately in the front there are twelve pedestals for statues, 4½ ft. high.

Perhaps one of the most magnificent of all the Pompeian temples is that dedicated to Venus and Apollo, surrounded by a portico 12 ft. wide consisting of 48 irregular columns, originally Doric but converted into Corinthian by means of stucco. The temple itself stands upon an elevated basement approached by 14 steps, in front of which is a large altar covered with slabs of lava. The cella itself is very small, and contains the pedestal for the statue (see illustration), together with the stone cone at the top characteristic of the worship of Apollo. In the open area were found the statue of Apollo, the Faun, and other statues. The pedestal itself is most delightfully proportioned, and stands by itself in the cell for which it and the statue were made; it possesses a front 5 ft. by 5 ft., with a depth of 4 ft. Upon the top the cone base is 7 in. deep, 2 ft. wide, and extends backwards the width of the pedestal; upon the front of the pedestal there was originally a slab, probably with an inscription. A plaster cast of the original statue—which is now in Naples Museum—is in the court, and is 5 ft. high, so that here we possess the exact measurements of pedestal and statue.

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It is a singular experience to note the great difference there seems to be between a marble statue and its reproduction, when the former is seen carefully placed by itself, in the centre of a room or gallery, and placed upon a well proportioned and carefully thought out pedestal—the Esquiline Venus in the Campidoglio upon a tall pedestal was a different thing altogether to the reproduction one usually sees. The same might be said of the "Kneeling Youth found at Subiaco," and especially the "Torso Belvedere," the latter of which is placed in the centre of a small chamber in the Vatican Museum, upon a pedestal 2 ft. high and further seatedupon a 2 ft. block of marble, and not upon the 11 in. block which one usually sees it in this country.

It is interesting to note that the gallery known as the Braccio Nuovo, in the Vatican, has been built with a series of niches, very similar in proportion to those in Hadrian's Villa, with the difference that the pedestals in the Vatican are in most cases only 2 ft. 6 in. high—to my mind too low.

With respect to the height at which reproductions of statues, panels, and sculptured works generally by the great Italian sculptors should be placed, it is always interesting to note, where possible, the actual position in which the originals stand, as also their natural surroundings.

One statue which I specially wished to see and note in its actual position, was that of a Virgin and Child, by Giovanni Pisano. It forms one of the figures on the altar of the chapel in the church of the "Madonna dell' Arena," at Padua, a church better known, perhaps, on account of its celebrated frescoes by Giotto. The portion of the altar upon which the statue stands is 8 ft. from the ground, and is immediately *in front of* the tomb and recumbent figure of Enrico Scrovegni, the founder of the church.

In the sacristy of the church and within a niche is a statue of Enrico Scrovegni, also by Giovanni Pisano, 6 ft. in height, the base being 5 ft. from the ground.

Many museums have reproductions of panels from the pulpits at Pisa and Siena by Nicolo and Giovanni Pisano; the best height for such to be exhibited is 9 ft. from the ground.

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THE HALL OF PHILOSOPHERS, WITH NICHES FOR STATUARY.

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It is interesting to note the exact position in which Donatello's "St. George" was originally placed upon the exterior of the walls of the church of "Or san Michele," Florence. We find that the height of the base is 9 ft. from the level of the street—hence the right height for the reproduction in a gallery.

If, whilst we are in Padua, we visit the church of S. Antonio, we shall there see the method in which the Donatello bronzes have been recently arranged upon the altar, and, although a modern arrangement carried out upon the supposed lines of the original, we cannot do better than note the height of the statue of St. Francis, which is 8 ft. from the ground; also the position upon the front of the altar of the boys by Donatello and the manner in which they are framed. This arrangement has been followed in the new sculpture gallery in Aberdeen. Outside the church there stands the equestrian statue of Gattamelata, also by Donatello, about 20 ft. from the ground, and not as shewn at Berlin and in the Crystal Palace. For those museums which possess reproductions of panels from the Ghiberti gates at Florence—and for a collection of sculpture no gallery should be without the works of Ghiberti—the right height of the various panels can easily be ascertained from measurements taken from the museums which have a reproduction of the whole. The "Boy with the Dolphin," by Verrocchio, forming part of the fountain in the courtyard of the Palazzo Vecchio, Florence, is 8 ft. 6 in. from the pavement. In Venice, in the chapel of the palace of the Doges, we may note that the "Virgin and Child," by Sansovino, 5 ft. high, is placed in a niche 10 ft. high and 3 ft. 4 in. wide, and 6 ft. from the ground. The "Head of Colleone," on the equestrian statue in Venice, is about 28 ft. from the ground.

The Apostles round the shrine of St. Sebaldus, by Peter Vischer, are 6 ft. from the ground, and are placed under gothic canopies, the respective heights being in the proportion of two to three.

I have illustrated certain objects which I have specially recently dealt with.

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One cannot help noticing that where large niches are made for statuary, that their dimensions, through all ages, nearly always bear the same or very nearly the same proportions one to the other.

With respect to the height of the pedestals upon which are placed the originals of both classical and renaissance statuary in the museums of Rome, Naples, Venice and Florence, I have various notes, and should be pleased to place them at the service of any member of the Association desirous of knowing the manner in which the directors of these museums exhibit such objects.

In concluding, I would ask that members would look upon what I have read here simply as *notes*, which have been made for a special purpose, and at the same time which I thought might be useful for any curator who has to arrange casts or give measurements for pedestals.

DISCUSSION.

The PRESIDENT said the paper to which they had just listened was of great interest, even to those members of the conference who were not particularly concerned with statuary. All of them who had specimens in their care must be aware that the general appearance of specimens in a museum depended very largely upon their appropriate setting. Practical notes of the kind given them by Mr. Martin were consequently of very great value to museum curators. He had nothing to add to the discussion, but he would like to remark that he was specially interested in hearing what Mr. Martin had to say about Donatello's figures. Mr. Martin might not perhaps be aware of the fact that in the chapel of his (the President's) own college at Cambridge—King's College—there was a somewhat important work in progress for the construction of a new reredos. The chapel at present contained a plaster model of what it was proposed to put up there, and one of the prominent figures in the plaster model was a reproduction of Donatello's St. Francis. It had been merely inserted there as a specimen of what it was proposed to put at a later period, but there the figure was at the present moment. Perhaps Mr. Martin and other members of the conference might have an opportunity of visiting it on their way back from Norwich.

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Mr. W. W. WATTS, Victoria and Albert Museum, said there were certain difficulties inseparable from this question, and one of them, he thought, was the impossibility of knowing, particularly with regard to classical figures, where the original was placed. With many other figures, such, for example, as those of the Gothic and renaissance period, there was no such doubt, and he thought it was their duty to place reproductions as far as possible in the position they were originally intended for. It was unfair to place a man's work in a position which he never intended it to occupy, for to do so did not do the artist justice. He mentioned this because on the previous day in the cathedral he saw some casts of those wonderful bosses in the roof. That was taking an extreme case. The bosses in the roof of the cathedral, viewed from the ground, were extremely beautiful, but it was quite a different thing when they were viewed at a distance of six inches, as was the case with these casts. To look at them so closely was not doing justice to the sculptor. The sculptor knew that the bosses were to be viewed from a great distance, and therefore did not put into the work that delicacy he might have done were the bosses to be seen at a distance of a few feet only. They could not always carry out, as Mr. Martin had remarked, the idea of the original sculptor because of the want of space, but they could at any rate do something that would make up for it. The St. George of Donatello, for example, was actually designed for a special position on the outside of a particular church, and for no other, and it would not be difficult in most museums to place it at a height which would approximate to what was originally intended. Where they could not carry out the original idea, as, for example, in the case of the head of Colleone, it was not a bad plan to have photographs taken from the original, which would give the onlookers some idea of how it appeared in its true position. There was just one other remark he would like to make. He thought it very advisable that where, as was the case in so many museums, there were casts from various originals in marble or stone or bronze, some effort should be made not only to place them as nearly as possible in a position similar to that of the originals, but to colour them so as to imitate the originals. It was not quite fair to have a dead white cast of the fine bronze of the Singing Boys of Donatello or the magnificent St. Francis. It would not cost a large amount of paint to colour them in such a way as to make a very good imitation of the original bronze. There were various methods known and he thought Mr. Martin and himself would be able to give information on the subject.

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Mr. BUTLER WOOD asked Mr. Martin if he would state a formula on which his suggestions as to statuary and pedestals could be carried out.

Mr. PRICHARD, Boston, thanked Mr. Martin for his thoughtful paper. The subject was one of extreme difficulty. If Mr. Martin continued his observations, he would find that there was plenty of authority for putting the original Greek statues at all heights. They should remember that these artists often had their work put in places which they would never have chosen for themselves if they had been consulted. Mr Martin, for example, would never advise them to put the frieze of the Parthenon 60 ft. up, nor would he advise that the head of Colleoni should be put 28 ft. up. He thought they should remember that casts were educational. Things were not put in our museums for merely emotional purposes. They should be placed in such a position that they could be used for educational purposes, seen by artists and studied by students. In that regard he was sorry to say he found himself not in accord with the advice of Mr. Watts. He thought it was a mistake to try to imitate originals; he thought it was a mistake to colour plaster casts; he thought imitation was a great mistake. They should remember, too, that the conditions of a modern museum were altogether different from the conditions which existed in ancient times. Museums were indoors, while numberless statues that were put up in them were made originally to be out of doors. He thought the best thing was to realise straight away that they were dealing with abstract matters and abstract surroundings, and that it was of no use trying to get outside their limitations. The use of photographs had been suggested. That was excellent. He thought far more use might be made of photographs in museums than was the case, and that they were often far preferable to plaster casts. He would like to suggest that gentlemen who were going to make collections of plaster casts of Greek and Roman art should try, as far as possible, not to have casts of Roman copies at all. Most of the statues they saw at Rome were copies in marble of Greek originals which were originally in bronze. The copies were a long way from the Greek originals, and had lost a large amount of the effect of the Greek spirit. He could not say too strongly how he felt that a great mistake was being made in putting casts in our large museums for the admiration of the public. It was quite sufficient for the purpose of the ordinary student to have photographs of them. By all means let them have casts of the Greek originals, and casts of the Parthenon figures, and cases of the mausoleum, and of the innumerable statues to be found in the national museums and the acropolis

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at Athens; but let him warn them against colouring the casts. The experiment had been made at Boston, and no doubt Mr. Watts had seen that miserable affair of Professor Treu, in which Hermes had been painted with red hair. Don't do that! He begged and prayed of them not to try to imitate. They had a large cast collection at Boston, and they had tried all these things, and had found them to be Dead Sea fruit. In making their collections of classical casts, they should keep them in order of date. Let them not confine themselves to copies solely from marble. Let them have photographs and so on of small bronzes.

Dr. BATHER said it had been a great pleasure to him to hear two such authorities in so responsible positions as Mr. Martin and Mr. Watts advocating the exhibition of specimens of works of art in as nearly as possible the position they originally occupied. He did not know whether they would go further than sculpture, and apply their principle to other objects, but he failed to see why not. If those principles really applied to sculpture, surely they were equally applicable to pictures and to any other works of art. Mr. Prichard had studied this subject deeply, and he (Dr. Bather) could fully understand and sympathise with his point of view. When they were talking about museum matters, they always ought to ask themselves whether they were appealing to the general public, who did not look at things from a scientific, antiquarian, or historical point of view, and who cared only about the effect which museum objects produced on their minds. Did they aim simply at inspiring the people in general, or was it their aim only to serve the purposes of instruction and research?

Mr. PLATNAUER said it was most important that the educational effect of what was exhibited should be kept in view. If the rules of position were violated the effect must be to do harm. Suppose the famous Angelo's "David" were put down a few feet from the ground. There it would be not only uninspiring and unattractive, but positively harmful. It would give a totally false impression of the genius of the artist, because it was put into a position which he never intended. If statues of this description could not be exhibited properly it was best not to exhibit them at all. There were many museums which had to be quite content with more or less imitation copies, which had, at all events, this advantage, that they led up to the originals. Those who saw these copies at home were prepared when they went abroad for the originals. They knew the kind of thing to expect. He believed that many of the imperfect representations

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which boys had seen at the Crystal Palace and at the old South Kensington Museum had given them a taste for, and roused their interest in, the originals.

Mr. JOHN MACLAUCHLAN expressed himself as strongly disagreeing with the last two speakers, whose sentiments, he thought, arose from gross confusion of thought. To apply the same principle to statuary and birds in glass cases was a great mistake. The fame of the great artists who produced these great works had to be considered, and they ought to be shown as nearly as possible as they were intended to be shown. The freize of the Parthenon was modelled for that particular height; and to exhibit its figure opposite to the eye was to produce an effect which was never intended. But for a physical reason it was not necessary to exhibit them quite so high in this country, where we were strangers to the pure Greek air and the brilliant Greek sunshine. Let them be exhibited about ten or twenty feet high in a London museum and in an average London light, and then the effect of distance would be about the same as the originals were designed for. At Dundee they were approximately sixteen or eighteen feet high; and at that height and in the kind of light usually prevailing there they could be seen about as well as on the Parthenon itself. He could see no harm in using colour to make casts as nearly like the originals as possible. Some years ago, Mr. Ruskin attacked all imitations. But the result of some excavations was to show that there was no nation so much given to imitation as the Romans were. In Pompeii they made plaster look like marble and common wood like oak. The conference was very much indebted to Mr. Martin for his paper. It was exceedingly interesting and practical, and he hoped that not only the paper itself, but the notes and measurements, would be published. The fact that they were the accurate observations of a skilled observer added greatly to their value.

Dr. HOYLE said he had listened with interest to Mr. Maclauchlan's remarks about the duty they owed to the fame of the sculptor. All he need say to Mr. Maclauchlan was, "By all means go on and do it; and I will come and admire the result." Mr. Maclauchlan would find it difficult, if not impossible. It did not seem to him as if it were carrying out the sculptor's intentions in regard to Colleone to lop off his head and stick it on a gallows fifty cubits high. If the student was to be enabled to study how the sculptor got his effects, then the different portions of the work must be brought down, so that they could be inspected near at hand. To place a sculpture so as to reproduce the original effect, and to give

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the student the means of seeing how the effect had been obtained, were two different and often incompatible objects. He had felt bound to try and put Dr. Bather's illustration in a proper light, as it did not seem to be sufficiently comprehended.

Mr. HOWARTH said it was depressing to one who was in the habit of visiting a great number of museums to see casts continually repeated. The same things one found over and over again; and set out, sometimes in large halls, as if they were real works of art, which the people ought to go and study. He agreed with Mr. Prichard that plaster casts were simply of use for teaching purposes From his own observation in various museums, he did not think they helped very greatly to convey a true appreciation of ancient art.

Dr. HENRY WOODWARD said he had a word to say on the points raised by Mr. Martin. It was obvious that things could not always be exhibited in a museum so as to convey all that the artist originally intended. Whether it was right to throw a thing away because it could not be shown at a proper height was a matter which he would not go into. There was a figure of Rameses on the staircase at the British Museum; and he knew, of course, that it ought to be up thirty or forty feet to show the features properly. The sculptor, when he sculptured that head, knew that he had to produce an effect at thirty or forty feet high. Seeing it at a height of 15 ft. its proportions were spoilt; but it remained a wonderful ethnological study of the type of the high-class people of Egypt in the time of Rameses. With regard to statues, it was trying, he knew, to see rows and rows of these white figures. He would not say treat them like the tinted Venus; but why not put a little colour on them so as to make them look something like the old marble? That would be pleasanter to the eye than a glaring white surface. If it was a bronze that was represented, why not treat the figure as a coloured replica of a bronze, so that the visitor might know that at all events he was not looking at a marble thing? Mr. Prichard came fresh from the other side, and he had given them many valuable hints and suggestions. For these they were very much obliged to him.

Mr. MARTIN, in replying on the discussion, said that in the course of his investigations as to proportion, he had tried to arrive at a formula; and in the majority of instances he had arrived at a proportion of three to four and four to five. With regard to Mr. Prichard's remarks on the Parthenon frieze, it had to be borne in mind that if you looked up to it, it was a very different thing from what it was if looked at

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straight. He took it that Phidias intended it for a height, and that it should be looked at more or less from underneath. Having regard to considerations of light and so forth, if it could be put up anywhere between sixteen and twenty feet in this country, that would be far better than putting it three or four feet from the ground. He was not quite sure that he understood what Dr. Bather was aiming at. There were a great many works of art which could be put up to a proper height, and yet could be seen. If a student at the Victoria and Albert Museum wished to study a thing closely, trestles and ladders were employed, so that he could get up to it. Mr. Howarth had complained that so many museums had the same casts. If Mr. Howarth would come north next year, he would be pleased to show him some which were not to be seen in any other part of the country, viz., in the new sculpture gallery at Aberdeen.

Bristol Municipal Art Gallery.

By Richard Quick.

THE Bristol Art Gallery was generously presented to the city of Bristol by Sir William Henry Wills, Bart., and the key of the building handed over to the Lord Mayor of that city on the 2nd of January of this year.

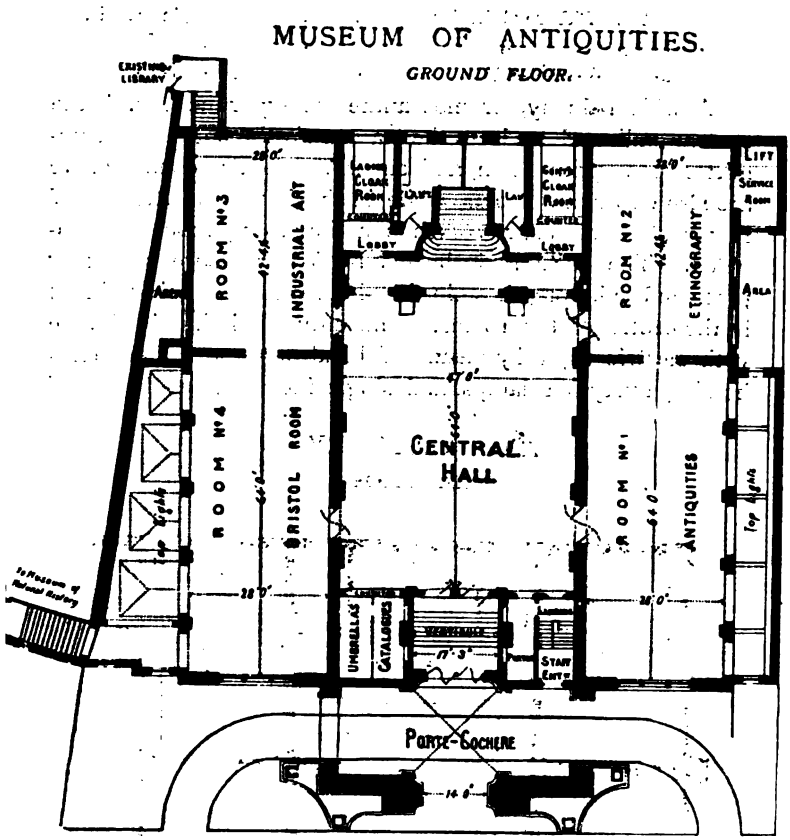
The building, situated in Queen's Road, between the Natural History Museum and the Drill Hall, is of imposing appearance, and classic in style, the crowning feature of the elevation being a sculptured group symbolical of the arts of painting, sculpture, and architecture. It is built of Bath stone, which is admirably suited to this style of architecture.

The façade is 136 ft. by 112 ft. The architects were Messrs. Frank Wills, F.R.I.B.A., and Houston and Houston, A.R.I.B.A.

In the interior arrangement, as well as in the exterior appearance, the building, which has resulted from nearly three years' incessant labour, is a splendid example of modern architecture.

The large, top-lighted central hall, into which the main entrance leads, suggests a peculiarly effective combination of strength and delicacy, its height and size being made excep-

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tionally pleasing by the graceful carving and other enrichments, the decorative glass and rich marble-work. Leading out of this hall, which contains loan cases from the Victoria and Albert Museum, on the ground floor are four museum rooms, and over these, on the first floor are corresponding rooms, forming four of the picture galleries.

The dimensions of the various parts of the building are as follows:—

	Central Hall	64 ft. × 47 ft.
1.	Antiquities Room	64 ft. × 38 ft.
2.	Ethnographical Room	42 ft. 6 in. × 28 ft.
3.	Industrial Art Room	42 ft. 6 in. × 28 ft.
4.	Bristol Room	64 ft. × 38 ft.

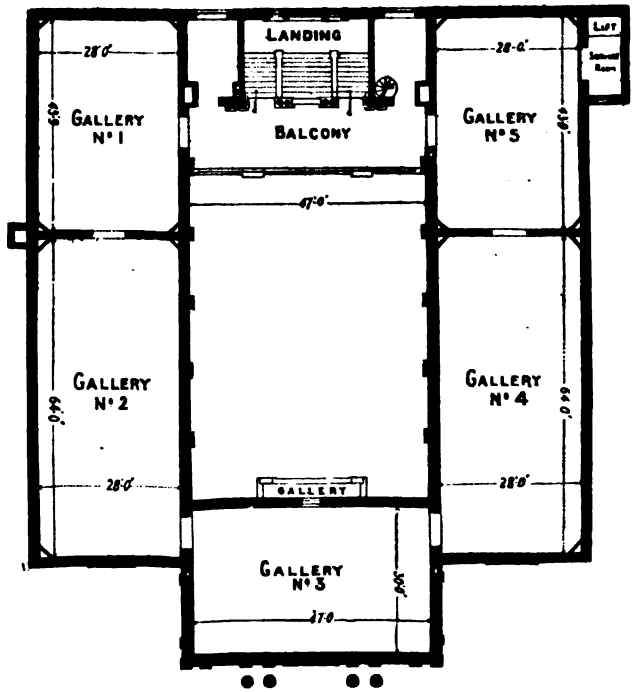
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1 & 5.	Picture Galleries	.. ..	43 ft. 9 in. × 28 ft.
2 & 4.	,,	.. ..	64 ft. × 28 ft.
3.	Picture Gallery ...	.. ..	47 ft. × 30 ft.

A wide balcony, or mezzanine gallery runs round the central hall, and leads to the tea or refreshment room, committee room, print room, and superintendent's room. There are also two spare rooms, while in the basement attendants' rooms, store rooms, a workshop, and a strong room are provided. The building is heated by low pressure hot-water pipes and radiators, those in the picture galleries being placed in the centre of the rooms. The entire building is lighted with electric light, by means of handsome electroliers, each holding thirty-one lamps, and single incandescent drops and

ART GALLERY

FIRST FLOOR



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brackets. Gas is used here and there as an emergency light. The steps throughout are of white marble. The doors, seats, counters, and all internal wood-work are of polished American walnut, and the handles, &c., are of antique bronze.

The whole of the ground floor is of mosaic work in geometrical patterns, and the picture galleries of oak parquetry.

A large lift is connected with each floor.

The art gallery was officially opened by Professor Hubert von Herkomer, C.V.O., R.A., on February 15th of this year.

The Lord Mayor (Mr. E. B. James) presided. Professor Herkomer gave a thoughtful and inspiring address He said that an art gallery was not merely a source of delight and mental refreshment for the whole people, but a place of true education. Here nature was seen through an artist's temperament. He also protested against "the ugly, the offensive, and the ridiculous," and wound up by giving this advice to the committee, "always make your plans for the long future."

The loan exhibition of pictures and other works of art numbers 380, and is composed of pictures lent by individual owners and public bodies.

Thirty-eight pictures have been presented, and form the beginning of a permanent collection. Among them are pictures by J. M. W. Turner, R.A., Geo. Morland, Hubert von Herkomer, R.A., Thomas Barker, W. J. Müller, E. Armitage, R.A., B. W. Leader, R.A., J. B. Pyne, Karl Heffner, J. Syer, C. Branwhite, Herbert Schmalz, Geo. Wolfe, S. Jackson, C. P. Knight, W. West, J. C. Ibbetson, James Webb, and others. Also sculptures by E. H. Baily, R.A., and Sir Joseph E. Boehm, R.A. It is satisfactory to find so many names of Bristol artists in the above list, and, with such a beginning, there ought to be no fear of the distinguished artists who have made Bristol famous as the place of their birth being well and worthily represented in this beautiful new home of art and culture.

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Educational Museums as Schools.

A PROPOSAL.

By JONATHAN HUTCHINSON, LL.D., F R S.

THE scope of Educational Museums such as are contemplated in the present proposal, would differ so much from that of the time-honoured institutions which at present bear the name of "Museum," that it were almost to be desired to find for them some new designation.[1] They would be constituted with a view to objective instruction in all branches of knowledge, would be an integral part of the school and might even to a considerable extent supersede the class-room. They would, of course contain specimens in all departments of natural history, zoology, botany, geology, &c., but in addition to these there would be map rooms, portrait galleries, picture galleries, and vivaria. On their walls would also be found schedules for the simplification of chronology, diagrams for astronomy and pictorial illustrations in all branches of natural science. No attempt would be made to secure rarities or to pursue any branch in the spirit of the collector, but at the same time no pains would be spared to so display common objects as to make their lessons easy of comprehension. It is needless to say that descriptive labels would abound, for the "Educational Museum" would be regarded as a place for study.

HOW IT MIGHT BE DONE.

It will be asked how it would be possible to develop such collections in connection with ordinary schools? The reply is

[1] The following is an extract from a paper which I read before a meeting of the Museum's Association in July, 1893:—

"It may perhaps be suggested that I am only giving a new name to what is already known as the "School Museum." I should be very glad if I thought that such were the fact. Museums to which the pupils have access exist, I believe, at many public and private schools. I am not, however, acquainted with any which has aimed at anything approaching completeness as a means of education. Too often they are merely receptacles for curiosities of the neighbourhood, and of such natural history specimens as the boys may have got together. They are excellent in their way, much better than nothing; but they do not approach the scope of what a museum ought to be as an instrument in the hands of the teacher."

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ready. All that the school need supply is large rooms, some cupboards or drawers, a few strong, but cheaply-made display cases, and plenty of trestle tables. Let a central depôt, aided by local voluntary effort, do the rest.[1] The specimens, the maps, the pictures, &c., could all for the most part be adapted for circulation, and would be supplied in rotation to a number of associated schools. Only those most constantly in use, and the least expensive, need be the permanent property of any one school, and even of these no attempt should be made to display the whole at once. It is not necessary, nor even desirable, that a museum should be maintained in constant completeness of equipment or in monotonous good order. Apart from its advantages as allowing of the display in succession without crowding, of a large array of objects in comparatively small space, change stimulates curiosity and attracts attention. My suggestion is that the museums should, in their more complete equipment, be temporary exhibitions only, thus the cost of building rooms for their accommodation might be avoided, the school premises being made to serve a double purpose, class rooms during term times and museums during vacations. During school terms it is assumed that the school rooms and the refectory would accommodate only such of the museum contents as could be displayed on the walls, or, at any rate, well out of the way. The rest, that is, almost all requiring table-room, would of necessity during these times be stowed

[1] The suggestion of such a depôt was made in the paper from which I have annotated :—

"I would suggest that a central depôt for the supply of type specimens at little more than cost price should be formed. For this object subscriptions to a guarantee fund would perhaps be needed. I have little doubt, however, that under good management the depôt might be made to pay its own expenses.

"Such a depot as has been suggested might also suitably arrange for the loan of certain objects, and especially of maps, drawings, and illustrative apparatus of a character too expensive to be bought by local committees."

I had much hoped that an association might have been formed to carry out some such plan as this, but as twelve years have passed without its realisation I have determined to attempt it myself in connection with the Haslemere Museum. This depôt on a small scale is now open, under the care of Mr. E. W. Swanton.

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away in drawers. It would be on holidays and during the three vacation periods that the museum curator's opportunity would occur. Then would be brought out from the drawers and cupboards their treasured contents, and then would be unpacked the boxes sent down from the depôt. In preparation for these events, small committees of the pupils would be appointed to assist in the arrangement of the tables and the sorting of the specimens, all of which would have their appropriate labels. The task of arrangement would be an instructive one, and if a few objects got their wrong labels attached, the discussions which would ensue would not be without their advantages. Meanwhile other detachments of the pupils should be sent out into the fields to collect for the vivaria all the flowers of the season, and specimens of all the snails, caterpillars, newts, insects, and galls upon which they could lay their hands. It would be easily practicable to have a very good show ready within twenty-four hours of the breaking-up, and it would be one in the making of which the pupils had themselves taken an intelligent share. There would follow from outsiders the offer of valuable specimens on loan, and poor would be the condition of that town which did not supply a number of persons more or less well skilled in different departments who would be willing to give their help. Within a few days of the museum opening, it would be possible for a travelling curator to visit each in succession, correct errors, and suggest improvements. In some places it might be possible to organise courses of explanatory lectures, or to form classes for special branches of study.[1] In all cases

[1] Twelve years ago I ventured to broach this idea. In my paper read before the Museum Association in 1893 I wrote :—

"I really see no good reason why we should not have moveable museums which might be peripatetic. Why should it not be in the power of a clergyman or a board school committee to devote the village school rooms during the summer vacation to the purposes of a temporary museum ? It would be easy to supply, from such a depôt as has been referred to, an attractive and instructive display of objects, which might be set out and properly labelled in twenty-four hours, and with them a curator competent to give explanatory lectures."

With the exception of a little experiment of my own in the board school room at Hunstanton, in the summer of 1897, I am not aware of any systematic attempts to carry out the suggestion. No doubt temporary museums have been occasionally formed in various places,

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one room should, if practicable, be reserved for lantern lectures.

ADVANTAGES OF UTILISING SCHOOL PREMISES.

The above is a brief sketch of a plan by which museums, well deserving the name of educational, might be placed within the reach of even our smallest towns. In larger towns it might of course be better to make the collections more permanent. It may be doubted, however, whether the advantages offered by the abundant space which most school premises would afford, would not more than compensate for the inconveniences attending merely temporary exhibitions. Nearly all our large permanent museums are cramped for room, and only in a few instances could they be adapted for the reception of such miscellaneous accumulations of objects as I have suggested. Board-school premises are ready to our hands and offer plenty of room, and even in our large cities a number of temporary exhibitions placed in them and thus brought near to the homes of different sections of the community, would be much more useful than one large permanent establishment, necessarily at a considerable distance from most. These considerations apply with especial force to the picture and portrait galleries.

There is at present on foot a movement which cannot be too highly commended, for utilising the school premises during vacation times, as "holy-day schools." So far as I know this proposal is for the present confined to London. It may be hoped that before long it will become universal, and that everywhere these premises will during some, if not all, vacations be opened for purposes of instructive resort and recreation. As part of such utilisation museum arrangements would certainly be most valuable, and might not improbably prove the least expensive.

SOME DETAILS.

There are certain matters of detail which may, perhaps, suitably be here referred to. A great economy of space and saving of trouble may be effected by having the frames for engravings, maps, portraits, made with false backs and deep enough to receive a dozen prints. By this contrivance fre-

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quent changes may be accomplished very easily. These frames should be placed on ledges, not hung.[1]

A scheme for the display of the chronological order of events in the history of man, as well as one of geological times, should be painted permanently on the walls of the schoolroom or refectory, and should be arranged on what has been called the "space-for-time" system. These schemata being ready on the wall, would afford guidance for the arrangement of the objects illustrating them.[2]

The constant repetition in museums of outline maps, in which are marked the habitats of different plants and animals, is of great assistance to the teacher of geography. Not only do these maps give a sort of reality and practical importance to what would otherwise be little more than words and names, but by seeing them so frequently, and in different associations, the pupil becomes familiar with the contours and mutual contiguities of the different parts of the globe. The districts coloured on the museum map, as the homes of the humming bird and the alpaca respectively, acquire a new interest for the young pupil, and geography acquires in his eyes a new dignity. It is the same also with the derivations explained in museum labels of names derived from Greek or Latin. Whilst taking note of the meaning of such names as *hippopotamus* and *rhinoceros*, it is realised that the classical tongues are by no means absolutely dead, and that some passing acquaintance with them is very likely to be useful. These are amongst the minor and quite secondary uses of museums, but they are still very real ones, as being adjuncts to class-room education.

[1] The experiments of temporary picture collections has been tried in many places; notably, and with great success, by the Rev. Canon Barnett, in connection with the Hostel of St. Jude's, Whitechapel. The galleries which I now suggest would aspire to no sort of rivalry with these. They have secured valuable original paintings. The Educational Museum would collect only such works of art as could be obtained cheaply, and fortunately these are in the present day very abundant.

[2] Examples of what is meant may be examined in the Haslemere Educational Museum, and in those at Selby and Newbury.

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The Management of National Museums.

THE vacancy in the directorship of the National Gallery, and the prospective departure to America of Sir Purdon Clarke, the art director of the Victoria and Albert Museum, London, have provoked a host of suggestions in the public press, with reference to the proper attitude of the Government towards national museums. Many of these suggestions are, too obviously, intended to show how wisely the various writers could select the most suitable persons to fill the vacant posts: such selections tending further to show how well provided we are with prospective art directors. Mr. M. H. Spielmann, however, lifts the question on to a higher and broader level, when he advocates, in an article which appears in the *Burlington Magazine* for April, the appointment of a Minister of Fine Arts. The arguments for and against such an appointment are frankly and lucidly stated, and he sets forth the functions of a Government department of Fine Arts as follows:—

"Such a department would look after the well-being of each institution without interfering with the internal working of any of them which give satisfaction, such, for example, as the British Museum. All these public and semi-public museums and art galleries, such as the Dulwich Gallery and the Soane Museum, would be co-ordinated; and all similar municipal institutions which desired to join could be merged in the same department. The Royal Academy would be left out of account, just as the Salons are independent in France, for the government touch becomes a taint when it interferes with the production, as differentiated from the disposal, of works of art irresponsibly and happily created.

"Thus, though a Ministry of Fine Arts can buy, commission, and construct, it could not be satisfactorily allowed to teach, exhibit, or sell; and the lines on which it would proceed could be well defined from the outset. But there are two other directions in which its influence might be exerted for the public good—nay, not 'might,' but 'should.' It should take over the duties, the mission, of the Architectural

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Vigilance Committee, and expand them into universal application within the three kingdoms. Its duty would be to see that no artistic offence against taste in our public streets and buildings be perpetrated, and that control should be exercised with a view to beautifying our towns. The thing can easily and effectually be done; it is done in France by the Conseil Général des Beaux-Arts, working under the Ministère des Beaux-Arts, and it can be imitated here. And it is natural that such work should fall to the Government, for no unofficial body can arm itself with the necessary authority. At the present moment, Lord Windsor, the First Commissioner of Works, is the chairman of the Architectural Vigilance Committee, so that a connexion which is unofficial and works well might be made official and work better.

"And it should take over the important office of arranging the British section in all international exhibitions. As Mr. Isidore Spielmann forcibly declared to the Society of Arts the other day, this country is always at a great disadvantage in comparison with other nations, when invited to participate in these contests. By the time we have accepted the invitation, after the Foreign Office has conferred with the Treasury, with the Board of Trade, and the Home Office, and come to its decision, made its appointments, and established its committees, other countries have not only sent in their adhesion, but have secured the best spaces, and spent several months in advancing the work of their sections. Great Britain is thus permanently handicapped, and even the extraordinary energy invariably displayed by those who undertake the duties for the credit of the country cannot compensate for the disadvantages that naturally attend a belated start. In France and Germany, permanent departments exist for the working of international exhibitions; in the former, the office has to undertake also local exhibitions at home. The intervals between the ending of one exhibition and the beginning of another are very short, if they occur at all, and the advantage is secured that immediately on an invitation from a foreign country being received and accepted, the machinery of the department sets to work automatically, with extraordinary saving of time, trouble, and expense.

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"Such are some of the functions that come within the province of a Ministry of Fine Arts. I have said nothing of its potentiality as an agency for the encouragement of art and artists; for that is a matter which demands more careful and independent exposition. The point to be established is that such an office can be planned without undue dislocation of existing administrations, and that there is needed no undue effort of constructive ability to simplify and co-ordinate the numerous derelict art bodies as they exist to-day. Moreover, as in the care of the Office of Works are so many charges of an artistic nature (of our palaces, gardens, public works, and the like), the office is naturally marked out as the nucleus of a fully-established ministry, if such there is to be."

Museum Publications.

HALIFAX.—Three numbers of the "Bankfield Museum Notes" have been received. No. 1, a profusely illustrated pamphlet of 30 pp. (price 3d.), is a description by the hon. curator, Dr. H. Ling Roth, of the Fijian collection in the museum. It describes some of the textiles, weapons, and utensils of Fiji, and also contains an interesting account of tatu and keloid ornamentation. Dr. Roth has also written Nos. 2 and 3, Notes on the Burmese Collection and on the Dean Clough "Mosaics." The former consists of ethnological notes on similar lines to those of No. 1, some interesting facts on Dacoity being added. The "Mosaics" are really rugs, in which a picture is formed by the end view of worsted threads laid close together. They were manufactured only at Dean Clough, and their production has been wholly discontinued for over forty years. Dr. Roth's little penny pamphlet is therefore valuable as a complete record of what will soon be a forgotten industry.

GLASGOW.—The report on the Museums and Galleries of Glasgow for 1904 is most encouraging. It is a record of much work and many additions. The osteological collection has been largely increased, and that peculiar and interesting

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feature of the museum, the railway collection, has received some notable accessions. A large series of pottery and glass has been deposited on loan by the Misses Pirie, of Aberdeen. We are glad to note that in this report (as in a very few others) the visit of the museum representatives to the annual conference of the Museums Association is treated as an important item in the year's work. The attendance at the Kelvingrove Museum is practically the same as that of last year, but as this had reached a total of over 1,113,000, no great increase could have been reasonably expected. Camphill and the People's Palace shew decided increases—the latter one of over 16,000—on last year's numbers. A portion of Tollcross House is in process of being prepared for use as a museum for the eastern part of the city. It will be on a scale similar to that of Camphill, and it is expected to be ready in the early summer.

SYDNEY.—The fiftieth annual report of the Australian Museum, issued last August, is for portions of the years 1903 and 1904. It is gratifying to read that under the new arrangements for the administration of finances, the trustees have acquired more control over the appropriation of the funds. This reform, as might have been confidently predicted, has led to economy. The attendance for 1903 shews an increase of 9,284 on that of the previous year; the week-day average has risen over 40, and the Sunday average has fallen by an almost equal amount. A table of fifteen years' attendance is given; from this it appears that while the week-day numbers for 1903 shew an increase of nearly 30,000 on those of 1888, the Sunday numbers shew a decrease of over 2000. The list of accessions is a long one, but contains few purchases. We are glad to find that parliament has voted funds for the engagement of a third mechanical assistant.

MADRAS.—We have received the report of the Government Museum and the Connemara Library for 1903-4. The attendance during the period under review shews an increase of 90,000 in the case of the museum, and of 1,200 in that of the library, over the numbers of the previous year. The construction of an annexe to the pre-historic room has been taken in hand. A successful Industrial and Arts Exhibition was

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held in Madras, and considerable purchases were made for the musem. Mr. Thurston made a prolonged tour in the Mysore Province, one result of which has been a considerable addition to our knowledge of the craniology of the district. Nearly 1,000 heads were measured, and an abstract of the results (which will be shortly published in full) is given. Mr. Thurston's brief account of the difficulties he encountered are very amusing. The most interesting addition to the collection consists of a pot of about fifty Roman solidi. These are of the reigns of Theodosius, Leo, Zeno, Anastasius, Marcianus, and Justinus. Roman coins previously found in Southern India have always been of the Upper Empire, and have ranged from Augustus to Caracalla. The Report mentions that the letters CONOB. occur in the exergue. It would be interesting to know if the letters occur exactly as thus given, or in either of the forms CON. OB. or CON. O. B. (*i.e.*, *Constantinopoli obsignata*, or *Constantinopoli officina B*).

WASHINGTON. — The report on the United States National Museum for the year ending June 30, 1903, is divided into a general report and a series of special or departmental reports. The former begins with an interesting history of the institution. It is followed by a summary of work done, general expenditure, additions, &c. The growth of the collections may be imagined when it is stated that 7,435 mammals, 37,684 insects, and 38,403 plants were added to the department of biology, while over 102,000 specimens were added to the department of geology. The additions to the insects include a series of nearly 19,000 gall wasps and similar parasites from Canada (transmitted by the department of agriculture); while to the collection of meteorites have been added a mass of Pallasite weighing 351 lbs. (from Mount Vernon, Kentucky), and a mass of meteoric iron from Ariope, Mexico, weighing 116 lbs. It is quite impossible even to summarize a tersely-worded report of 172 pages in the space at our disposal. The only further feature to which we would call attention is the record given, both under general and departmental reports, of research work done on the collections.

HASLEMERE.—The report of the Haslemere Microscope

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and Natural History Society for 1903-4 contains not only a record of the work done by that active society during the period in question, but also a note on a remarkable "find" of Celtic pottery at Coombe Cottage, in November, 1903. This, and some Neolithic implements found at Blackdown, Haslemere, form the subject of some notes communicated by Mr. Swanton to the Transactions of the South Eastern Union of Scientific Societies. At the annual meeting of the union held at Maidstone in June, 1904, Dr. Jonathan Hutchinson exhibited a series of frames used in the Haslemere Museum, and Mr. Swanton showed a series of photographs of "witches' besoms" on various trees.

PITTSBURGH.—The report of the Carnegie Museum for 1904 contains the plaint of an institution in which congestion has reached an acute stage. The authorities of this museum, which certainly stands among the first half-dozen in the States, have had to hire a house, at some distance from the museum, for the storage of their treasures. The collections are growing rapidly and from various sources, especially from the results of field work. A particularly fruitful expedition to Costa Rica was undertaken by Mr. Hartmann, who brought back a valuable series of notes and photographs, as well as a number of useful specimens. A parallel to the Glasgow railway collection, but with more extended scope, is to be found in the section of transportation. In this section, models of various kinds of ships, as well as engines, carriages, &c., are exhibited. The second volume of the Annals of the Museum is nearly ready, and the report contains a list of papers published during the past year. The museum authorities have fostered educational work by lectures to children, prizes offered at schools for essays, and by circulating collections. In a special paragraph the director records his obligation to various railway companies and his thanks to those officials through whose agency these favours had been obtained. We should finally note that through the generosity of Mr. Carnegie, the committee had been able to purchase the Bayet collection. With this accession the Carnegie Museum now has the finest collection of European fossils in the States.

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General Notes.

AT HOME.

APPOINTMENT.—Mr. Arthur Deane, assistant curator of the Warrington Municipal Museum, has been appointed curator of the Corporation Art Gallery and Museum, Belfast, in succession to Mr. C. Elcock, who retires.

BRITISH MUSEUM (NAT. HIST.). — Mr. W. Radcliffe Saunders, of High Bank, Tonbridge, has presented his collection of birds' eggs, which comprises close on 10,000 specimens of the eggs of Palæarctic species, together with 165 nests, to the British Museum (Nat. Hist.). This museum has also acquired the collection of English fossils formed by the late Mr. R F. Tomes, of Evesham. The collection is especially noteworthy for the fine series of fossil corals of the Jurassic period, of which there are close on 5,000 specimens, the whole collection consisting of about 9,000 specimens. Mr. Tomes carried on his researches in connection with these specimens for a period extending over thirty years, and he was always eager to secure any fossils found during the making of railway cuttings and other excavations of a like character. Apart from the corals, there is a large series o molluscs, and a few remains of vertebrates. The museum has also acquired Mr. Tomes's collection of recent mammals, which is of considerable interest, in that it contains many of his type specimens and other types from collections formerly belonging to recognised authorities.

WELSH NATIONAL MUSEUM. — The mayor of Carnarvon has issued to one hundred North Wales public authorities a strongly-worded appeal for united action to oppose the location of the Welsh National Museum in South Wales. North Wales peers, members of Parliament, lords lieutenant, and public men generally are invited to co-operate with the public authorities in organising a North Wales deputation to the commission, to present the case for Carnarvon Castle as a location for the National Museum. The chief grounds specified in the petition are that the bulk of Glamorganshire and Monmouthshire population is cosmopolitan rather than Celtic in character, while North Wales maintains its historic preponderance of native Welshmen. In Carnarvon Castle, too, North Wales offers the National Museum an appropriate home of historical interest. Llanelly also is setting up a claim for selection as the place in which the Welsh National Museum and Library should be

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located. Mr. B. Evans, Llangennech Park, has promised a free site and a donation of £1,000 if Llanelly is selected. Mr. Evans has agreed to hand over the thousand pounds to Swansea if the Llanelly claim falls through.

MUSEUM OF PRACTICAL GEOLOGY, LONDON.—There has been completed in the Museum of Practical Geology in Jermyn street the arrangement by Mr. F. W. Rudler of a collection of British minerals, which should prove very serviceable to students of geology and mining. The museum has long possessed collections of British rocks and fossils, arranged with special reference to their mode of occurrence in the field, but until the present it has not possessed a general collection of British minerals arranged on the same basis. Mr. Rudler has now completed the work, and upwards of 1,700 specimens have been duly arranged, labelled, and placed on view in the museum. It may be of interest to note that the number of mineral species known to occur in the United Kingdom is stated to be 293, though representatives of all these species are not to be found in the present collection.

GALLERY OF MODERN ART, DUBLIN.—In a letter to the Prince of Wales, Lady Pirbright expresses her desire to bequeath, and possibly later to give, certain pictures from her own collection, to be known as the "Pirbright Collection, in memory of Lord Pirbright." Amongst the pictures specified are two by Turner, two by Stanfield, two by David Cox, two by Morland, one by David Wilkie, one by Van Lerin, and many others. Dublin's aspiration after a worthy gallery of art seems to be steadily advancing towards practical accomplishment. An exhibition of the selected pictures, which have already been acquired by gift and purchase, to form the nucleus of a modern art gallery in Dublin, will shortly be opened in the Rotunda Gallery of the Science and Art Museum, Kildare street. Pending the re-arrangement of the collection, the gallery will be occupied by an exhibition of prize work from the Technical Art School of Geneva, which has been sent on from Leeds, where it has been on exhibition for the past few weeks.

SHEFFIELD PUBLIC MUSEUM.—Mr. John Maclauchlan, of Dundee, has presented to this museum an exceedingly large and fine specimen of the polar bear, measuring 8 feet in length.

THE BENEFITS OF FIRE PROTECTION. — The advantage of training a museum staff in the use of fire extinguishing apparatus was profitably exemplified at the Victoria and

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Albert Museum, London, in February, when a fire broke out in the ladies' dressing room of the Royal College of Art, situated near one of the main galleries of the museum. It was located by one of the policemen on duty, and was got under control by the staff before it had time to spread. There is a trained staff of firemen in connection with the institution, who were quickly on the spot, and manned one of the hydrants with which the museum is plentifully supplied. As a result, only the contents of the room, consisting mainly of the aprons worn by the lady students, were destroyed, the damage amounting to about £20. It is difficult to estimate the loss the nation might have suffered had the fire been allowed to spread, for many priceless treasures are stored within easy reach of where it occurred.

ROMAN REMAINS.—An interesting find has been made at Worcester, in the cellar of the house known as "King Charles's House," in the Corn Market, from which that monarch escaped beyond the city walls after the Battle of Worcester. In the course of excavation a Roman pottery kiln, in an almost perfect state, has been discovered. It is over 5 ft. in diameter and 7 ft. or 8 ft. high, tapering to a neck, the top of which is closed with concrete. The kiln is built of ¾-inch tiles, laid one upon another and cemented round, the floor being also tiled.

THE GLASGOW SUNDAY OPENING OF ART GALLERIES.—A very effective if somewhat unusual method of testing public opinion on the question of the Sunday opening of art galleries is to be adopted in Glasgow by means of a plebiscite taken on reply post cards.

BEQUEST OF PICTURES.—Mrs. Begley has bequeathed an oil painting by Salvator Rosa and Borgognone of "Cyrus and Artaxerxes" to the National Gallery, and she bequeathed her grandfather's and her uncle Robert's portraits and her own unfinished portrait in crayons by her late uncle, Robert Webster, R A., to the Victoria and Albert Museum, London.

MANCHESTER ART GALLERY.—A memorial exhibition of a collection of works by the late Mr. G. F. Watts, R.A., will open in this gallery on the 24th May, and will close on the 15th July. It will be open free to the public, as the intention is to give to people in this great district who have not been able to see the exhibition at the Royal Academy an opportunity of realising how splendid was the art of Mr. Watts. Mrs. Watts, with her co-executors, is lending many works, and is desirous that the exhibition should be thoroughly representative,

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LENGTH OF NARWHAL HORN. — With reference to the query on p. 328 of the *Museums Journal*, we are informed that the Royal Scottish Museum possesses a narwhal horn 8 ft. 7 in. long, or 5 inches longer than the specimen in the American Museum of Natural History.

ABROAD.

INDIA'S MEMORIAL TO QUEEN VICTORIA.—The February number of the *Leisure Hour* contains a very interesting article by Mr. Hugh B. Philpott describing the various memorials to Queen Victoria. Of all the memorials outside England, Mr. Philpott says, it may safely be said that the most magnificent will be India's memorial at Calcutta. This will take the form of a great building, known as the Victoria Hall. An architect of wide experience in Indian building has been chosen in the person of Sir William Emerson, and he has designed a stately domed building in the Renaissance style, but with a slightly Oriental flavour. The project has been in hand for some years, and has had the advantage of the strenuous advocacy of the viceroy, Lord Curzon. The Anglo-Indian community responded very liberally to the appeals made, and some of the native princes proffered contributions with such lavish generosity that Lord Curzon felt compelled to suggest the curtailment of some of the amounts. The building will be constructed of pure white marble, which will be obtained as far as possible from the quarries of India. Standing in the midst of a beautiful and spacious park, on a broad marble terrace, the glittering white structure, with its central dome rising to a height of 160 feet, will be a notable object even in a land so full of the marvels of ancient architecture, and will worthily perpetuate the fame of the great white lady who ruled over so many millions of dusky subjects. The Victoria Hall will become the National Gallery of India, preserving relics and trophies of many kinds, which should form a lasting memorial of great men—both British and Indian. The central hall under the dome will be consecrated entirely to the memory of Queen Victoria. It will contain nothing but a statue in white marble representing the queen as a young woman, and in the walls will be inserted tablets of coloured Indian marbles, with inscriptions reproducing the messages or words of the queen. Adjoining this hall will be the Queen's Vestibule, containing pictures and memorials of her life. Then there will be a hall of sculpture, a hall of paintings, a hall of Princes containing collections presented or lent by Indian chiefs, a hall of arms, a durbar hall for state functions and public meetings, and a series of minor apartments.

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FOR THE CONVENIENCE OF VISITORS.—It is proposed to fix a lift at the Musée du Louvre, at a cost of about £1,200, and a small charge will be made for each person using it, which it is expected will quickly recoup the authorities for the outlay. This shows such thoughtful consideration for visitors as ought to excite emulation in other places, for all concerned with museums well know how the upper floors are neglected by visitors, owing to the toil involved in reaching them. Ideally, an art museum should be all on one floor, but where this is impossible, means of access to upper floors should be made as easy as possible.

PRICE OF A GREAT AUK.—A mounted specimen of the great auk, formerly in the Hawkstone collection, has been sold to one of the American museums for £450. This is the record price, the next highest being £350 obtained some years ago for a specimen now in a private museum.

EXCAVATION OF HERCULANEUM.—The *Morning Post* says:—The news of Italy's resolution to proceed with and complete the excavation of Herculaneum is heartily welcome. The announcement was made in the Italian Parliament on the last day of January, and it is to be hoped that the work will commence at once and that funds will be forthcoming to carry it out in an efficient and scientific manner. An undertaking which must occupy several decades, and which will involve the demolition of the modern town of Resina and compensation to its inhabitants, cannot be carried out without great expense; and as it is of international interest is one to which citizens of all nations may well contribute. The need for a general subscription has long been realised by English scholars, and by none more fully than Dr. Charles Waldstein, of Cambridge, who has devoted much time and energy to expounding it in this country and in France, Germany, and the United States. We hope with confidence that the public-spirited efforts of this distinguished scholar will result in a large international subscription, and that such a subscription will be welcomed by the Italian authorities. It is a pity that anyone in Italy should have construed Dr. Waldstein's efforts into an attempt to place the excavation of Herculaneum under international control. Such a step could not be popular in Italy, and would lead to many inconvenient results. Should the subscriptions from foreign countries be liberal—as we confidently hope they will—Italy will no doubt invite foreign experts to her councils in this matter, and the great work will proceed under the care and with the advice of the most competent directors whom the world can furnish. Italy is no longer negligent of the priceless treasures bequeathed to

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her by a civilisation which, though physically extinct, is immortal in the world of mind and art. Her modern scholars are men whose ability and devotion are not surpassed in any other country.

PICTURES AND MORALS — A magistrate of Richmond (Virginia) has decided that Lord Leighton's picture, "The Bath of Psyche," is immoral, and the proprietor of the Richmond art company has been fined £5 and sentenced to one day's imprisonment for exhibiting a reproduction in his shop window. Defendant has announced his intention to appeal.

ART GIFT TO WASHINGTON.—Mr. Charles L. Freer, of Detroit, who has just presented his collection of pictures by Whistler to the United States, has been for some years steadily acquiring the works of the master of harmonies and nocturnes, and the most important of his recent acquisitions was the Peacock Room, which was sent across the Atlantic last September. The Freer collection of Whistlers is the largest in the world. At the Boston Memorial Exhibition of last year the paintings, drawings, and pastels by Whistler lent by Mr. Freer numbered fifty-one, or more than a third of the entire collection shown at Copley Hall, and included among them such famous canvases as "The Thames in Ice," "La Princesse du Pays de la Porcelaine," and "The Balcony." All these fine things will now belong to the American people, whose debt of gratitude to Mr. Freer will indeed be great. If the good example of the Detroit collector finds imitators—as it should—there is no reason why the United States should not possess a national collection that would represent Whistler as he could be represented nowhere else. We shall look with envy upon the Washington collection, but after all it is but just that the work of an artist should be seen to the greatest advantage in the country of his birth.

AMERICAN MUSEUMS.—Good progress is being made with three of the larger museums of the United States:—The Carnegie Museum at Pittsburg, the National Museum at Washington, and the museum of the Brooklyn Institute. The excavation and foundations of the new United States National Museum were completed last fall and the contracts have been let for all the granite of the building, this being the part of the work that will require the most time in its execution. Three kinds of granite will be used, the basement being of pink Milford granite, the first and second stories of white granite from Bethel, Vermont, and the uppermost story of white granite from North Carolina. It was expected to proceed with work on the walls as early as the first of February, but the unusually severe weather prevented

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the delivery of the granite, causing a temporary delay. It is expected to finish the walls and commence work upon the roof within the next year and a half. Before the plans of the museum were finally adopted the wooden section of the full size of the building was erected in order to ascertain the correctness of the proportions. This resulted in some slight changes being made. The museum of the Brooklyn Institute is just moving into the central section, which was completed last year. This section forms the centre of the northern front of the building. On account of its architectural treatment, this part of the building is adapted only for the display of large pieces of statuary and must eventually be almost entirely devoted to this class of exhibits. Work, however, is proceeding with the eastern wing of this museum and it is hoped that it may be finished within the next two years. This will complete the northern front and afford room for offices, work rooms and storage, which are now sadly needed. Work on the front steps and approach will probably be commenced within a year, the necessary appropriations having been made for this, and the plans drawn.

OBITUARY—DR. G. HAZELIUS.—We deeply regret to learn of the death of Dr. Gunnar Hazelius, director of the Northern Museum at Skansen, Stockholm, in which position he succeeded his father, Dr. Artur Hazelius, the founder of the museum. Though born as late as 17th March, 1874, Gunnar Hazelius had been universally accepted as the natural successor to his father, whose plans for the future development of the museum he exerted all his powers to carry out. The idea of the founder was that the Northern Museum should be a home for reconstructed pictures of old time, arranged so as to give a history of Swedish national culture, and, by the interest aroused, to preserve and promote it at the present day. When, however, the new building was to be opened at Stockholm, the other members of the committee promoted a method of exhibition which would have made the museum merely a collection of objects arranged in a severely scientific manner for the use of specialists. Defeated in his attempt to maintain his father's plan, Gunnar Hazelius resigned his position, and, within a few days, died of acute gastritis, on 25th February, his death being doubtless accelerated by vexation of spirit. A couple of years ago, Gunnar Hazelius visited England, among other countries, with the view of gaining information as to museum methods, for use in his new building, and made it evident to those whom he met that he was sparing no pains to carry out the great conceptions of his father in a worthy manner.

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The following questions are asked in Vol. 1, Part 1 of "Museumskunde". Would any of our readers, who have had special experience in these matters reply?—

I.—What experience have curators of coin collections had of the use of celluloid capsules? Have they any harmful effect upon the metal? Will they prevent the appearance of the black spots that so often disfigure modern medals?

II.—A garment of gazelle skin (18th dynasty) has recently been obtained from Egypt. It is now soft and flexible; Can it be kept so for any length of time, and if so—how?

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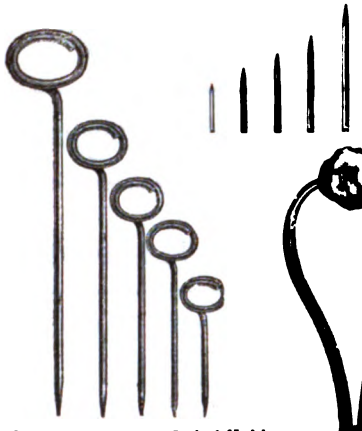
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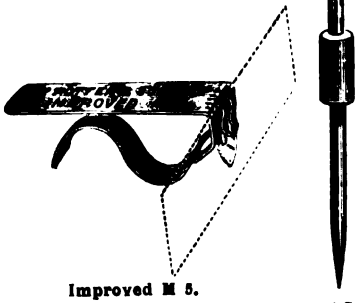


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THE

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THE ORGAN OF THE MUSEUMS ASSOCIATION.

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Museum & Art Gallery, Sheffield.

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CONTENTS.

	Page
Museums Association	367
Aberdeen Art Gallery	368
A Suggested Method of Mounting Anatomical Specimens for Museum Purposes	372
British Museum (Natural History)—A Notable Gift	376
Museum Thefts	377
Museum Publications:—	
Annals of the South African Museum	381
Records of the Albany Museum	382
Records of the Australian Museum	382
The Journal of the Bombay Natural History Society	383
Bulletin of the United States National Museum	385
Field Columbian Museum Publications 94, 78	386, 387
A Handbook to a Collection of Minerals of the British Islands	387
Boletim de Museu Goeldi de Historia Natural e Ethnographia	388
St. Albans	389
Stockport	390
Newcastle	390
General Notes:—	
Sunday Opening	391
Imperial Institute	391
Encouraging the Students	391
National Art Library, London	391
Antiquities in London	392
Victoria and Albert Museum, London	392
Pictures in Camberwell, London	392
Art Criticism	392
Length of Narwhal Horn	393
Process Engraving	393
Brighton Art Gallery	394
Brighton Museum	394
The late Mr. Henry Willett	395
Historical Portraits	395
Gifts to Dublin Art Gallery	396
Bequest to Glasgow	396
The Royal Scottish Museum	396
"The School and the Museum"	397
A Folk Museum	397
Labels for the Study Collections	398
Museum d'Histoire Naturelle, Paris	398
Slate as a Background	399
Geneva Museum	399
Berlin Museums	399
Galileo Museum	399
Museum Co-ordination	399
A Numismatic Curiosity	399
The Naples Gallery	400
The Forum Museum	401
Museum for State of Pennsylvania	401
Museum of Fine Arts for St. Louis	401
Boston Museum of Fine Arts	401
Victoria Hall, Calcutta	402
Tibetan Curios for Public Museums	402
South African Exploration	402
Perth, Western Australia, Geological Survey Museum	403
Correspondence:—A Correction	403
Directory:—Salford—Stalybridge	[227]—[242]

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THE MUSEUMS JOURNAL.

Vol. 4. *May, 1905.* *No. 11.*

Museums Association.

EXECUTIVE COMMITTEE:—PRESIDENT, TREASURER, SECRETARY, Mr. BUTLER WOOD, and Mr. C. H. HUNT.

BY kind invitation of the mayor and corporation, the 16th annual meeting and conference of the Association will be held in Worcester in the second week in July, beginning on the 10th of that month.

The conference will open on Tuesday, July 11th, at 10 a.m., with the President's Address, followed by the reading and discussion of papers, until 1 p.m., these being continued on the two following days, concluding with the business meeting for the election of council and officers, etc. The meetings will be held in the Guildhall.

It has been decided that the special subject for discussion at this meeting shall be "The Relation of Provincial Museums to National Institutions," and members are requested to read papers on this subject, particulars of which should be sent to the secretary as soon as possible. Foreign and colonial members are particularly requested to forward papers concerning the relations of their museums with their respective governments. Papers on other subjects relating to museums will also be taken.

On the afternoons of Tuesday, Wednesday, and Thursday, visits will be made to the Cathedral, the Porcelain Works, the Victoria Institute, and to Franche Hall, Kidderminster, to inspect the Japanese Collection of Mr. M. Tomkinson, J.P. The president, Lord Windsor, will also receive the Association at Hewell Grange.

Sir Richard Temple, Bart., invites the Association to a Garden Party at The Nash, Kempsey; and the chairman of

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the Worcestershire quarter sessions and county council, Mr. J. W. Willis Bund, will be pleased to see the members in the Shire Hall on Thursday evening.

The annual dinner will be held at the Star Hotel on Wednesday evening.

On Friday, an excursion to Malvern will be arranged.

A detailed programme will be issued later, in which the dates and times of the above functions will be given. In the meantime the secretary will be glad to hear from members who propose to read papers at the meeting.

Aberdeen Art Gallery.

E. HOWARTH.

ABERDEEN has softer characteristics than are typified by its chief mineral production, and, indeed, is very successfully setting an example to other towns, both in Scotland and England, in the cultivation of that art feeling that adds so pleasantly to the general amenities of an intelligent community. For several years it could boast an art gallery, wherein had been gathered works of varied qualities which generous-minded people had given and bequeathed. The chief of these are comprised in the Macdonald collection, which is specially interesting as containing some early examples as well as later work of Scottish painters who acquired world-wide fame, and the youthful promises which some of these works so hopefully convey, have interesting significance in relation to the after career of their authors. Orchardson, Pettie, Philip, Millais, Macbeth, T. Graham, P. Graham, J. C. Hook, with many other English and Scottish artists, are represented by works that afford excellent material for the study of the evolution of their various styles. While the collection has thus a peculiar attraction for the art student and critic, it also appeals in treatment, subject, and incident to the popular taste, though the force of its charms in this direction would probably be increased by the inclusion of later works of a larger and more imposing character. The collection of portraits of British artists in the Aberdeen Art

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Gallery is probably unique. It contains about 100 portraits, showing head and shoulders, with oval mounts, about a foot in height, painted in most cases by the artists themselves, representing all the best-known British artists of the last half century, together with some foreign ones who worked chiefly in London and became as well known in Britain as those of our islands. The works so far referred to belong to the original art gallery, which consisted of a small building with an imposing elevation that was described by Mr. James Murray at the meeting of the Museums Association in Aberdeen in 1903 (see *Journal*, Vol. 3, pp. 45 to 51), where Mr. Murray also indicated the probable early extension of the gallery. This has now been accomplished upon lines that are fitly adequate to the subject illustrated, and form a worthy home beautiful for the citizens of Aberdeen, of which they ought not only to realize the benefits, but should recognize that this is for their permanent delight, their constant use, and for their advantage and well being in the higher pleasures that elevate and stimulate the masses of municipal communities. The new gallery, for such it practically is, was opened on April 8th, by Sir George Reid, LL.D., P.R.S.A., who had taken the deepest interest in the scheme of extension which he had supervised both as regards the building and the nature and arrangement of its contents. The opening ceremony was made the occasion of an imposing demonstration, with representatives present from all the leading art institutions of the country, including eight members of the Royal Academy, members from the Royal Scottish Academy, delegates from the Victoria and Albert Museum, London, and from art galleries, including Edinburgh, Glasgow, Dundee, Sheffield, Brighton, etc., as well as special representatives of the London press.

Something of an international character was given to the ceremony by the presence of Commendatore Galli director of the Vatican Museum, Rome; Dr. J. M. W. van der Poorten-Schwartz ("Maarten Maartens"); Professor Treu, Dresden; and Dr. Edward Robinson, Museum of Fine Arts, Boston, U.S.A.; the former of whom, in the name of Pope Pius X., presented to Mr. James Murray a special medal struck in

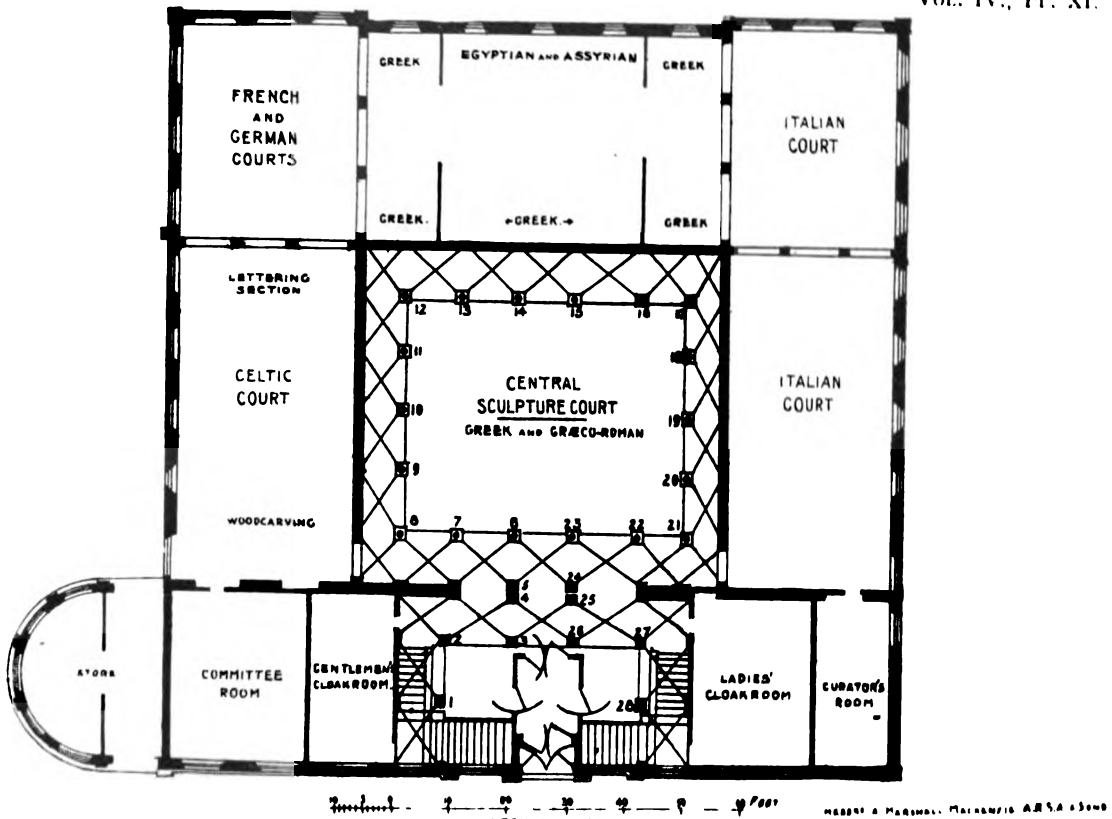
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commemoration of the opening of the gallery, a very appropriate and well deserved distinction to one who has worked not only with untiring zeal, but with such discerning devotion as best to utilize the influences and forces most powerful in attaining the lofty purpose he set before himself. For it is to Mr. James Murray that Aberdeen owes chiefly its art gallery, Mr. Murray's liberality being almost equalled by his compelling enthusiasm, which made it almost an impossibility for any one able to help him on with the work to refrain from giving his aid. And the result worthily rewards all who have assisted in achieving it.

Besides extensive additions to the gallery, it has been in great measure reconstructed internally, as will be seen by the plans which we are able to give by kind permission of the Rosemount Press, Aberdeen. The original building, known to the members of the Museums Association who attended the annual meeting at Aberdeen in 1903, consisted of some small rooms and offices with entrance hall on the ground floor, and two long rooms, with one smaller semi-circular room, on the first floor. To this has been added a square building, consisting on the ground floor of a large central court with top lights, surrounded by five rectangular galleries, and above the central court is a balcony, the other rooms on the first floor corresponding with the rooms below. The whole of the ground floor is devoted to the illustration of sculpture by means of plaster casts representing all countries, styles, and periods; and it is this complete, comprehensive, and thoroughly representative collection of the most expressive of the fine arts that gives to the gallery its great distinction, and shows what wise judgment, discerning knowledge, and executive skill have been exercised in their selection. The names on the plan indicate the sources of the collection, and show how admirably it has been selected to illustrate sculpture in all its phases, most of the casts having been made specially for the Aberdeen gallery. Mr. R. F. Martin, of the Victoria and Albert Museum, has had the general superintendence of the work, and has been guided by Prof. W. M. Ramsay and Sir Geo. Reid in the selection, acquisition, and arrangement of the casts, whose excellent taste and judgment, have made

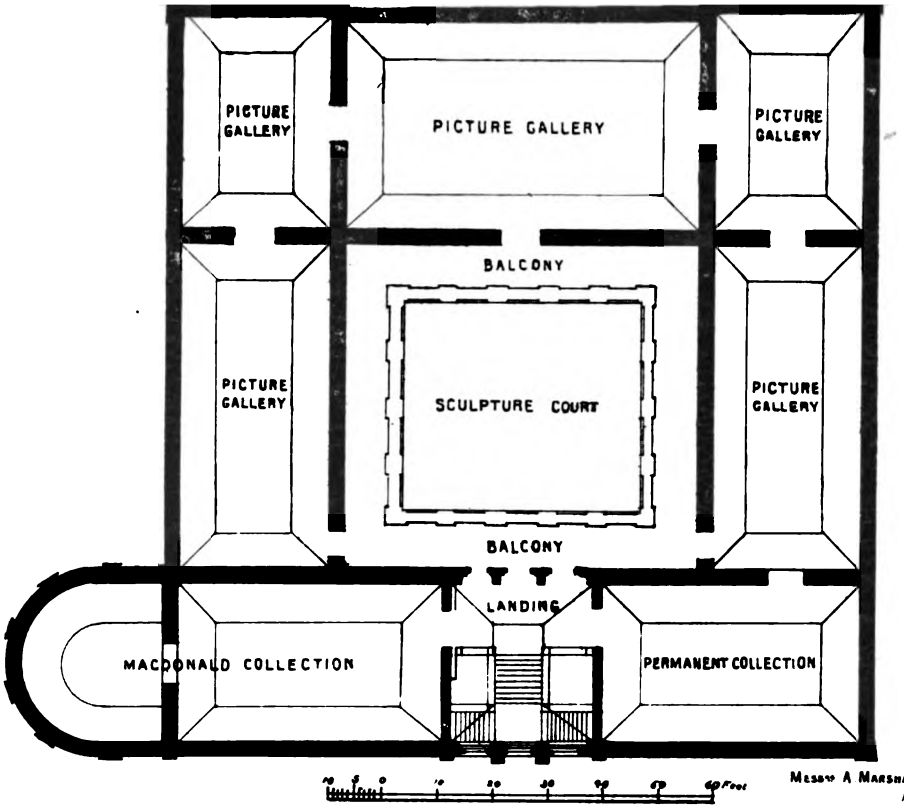
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ABERDEEN ART GALLERY.

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FIRST FLOOR PLAN

ABERDEEN ART GALLERY.

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the gallery as pleasing as it is instructive. To add still further to its attractive usefulness, an admirable catalogue has been published in which the objects are fully described and their purpose explained, beginning with Assyrian sculpture, passing on to the Greek, Græco-Roman, and Roman sculpture, then to that of Italy, France, and Germany, finishing with some examples of Celtic sculpture, in which Scotland so largely figures. From this brief description it will be seen that this is no mere collection of ordinary casts, usually seen in museums, but is a serious and eminently successful attempt to give a sequential epitome of the sculptor's art, historically and artistically.

All those who had the privilege of being present at the inauguration of this highly important and commendable work will not only retain the pleasantest recollections of Aberdeen, but will not forget the valuable impressions they derived from the inspection of this educative and beautiful collection. And the occasion was made equally fitting with the purpose. The warm welcome and splendid hospitality of Mr. James Murray will never be forgotten by those who enjoyed them, these being enhanced by the arrangements made for the guests all being gathered in one hotel, where the representatives of art, literature, and science met together in the fullest freedom of discussion, criticism, and interchange of thought and ideas. For the many nationalities represented one language sufficed, and that our own mother tongue—English rather than Scottish,—with the exception of Commendatore Galli, whose graceful, fluent speeches in Italian were translated into equally cultured English by Mr. W. W. Watts, of the Victoria and Albert Museum. *Bon accord* expresses the spirit always dominating the people of Aberdeen, and *bon accord* specially characterized the gatherings connected with the opening of the Aberdeen Art Gallery.

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A Suggested Method of Mounting Anatomical Specimens for Museum Purposes.

Extract from Paper read at the Annual Meeting of British Medica Association, Oxford, July, 1904.

By C. PATTEN, B.A., M.D.,
Professor of Anatomy, University College, Sheffield.

IN many anatomical departments preparations are put up in one of two ways: by suspending them in glass jars, or partly embedding them in plaster-of-paris in earthenware pots. In both cases the vessel is filled with a colourless liquid, such as weak formalin, or distilled spirit, but the cover made of glass is usually hermetically sealed up. Thus it happens that if the specimen requires fresh liquid (for in time it is liable to discolour and become muddy) it is necessary to either remove the lid entirely by chiselling away, bit by bit, the sealing substance, or to siphon off the old fluid by means of an india-rubber tube, one end of which is inserted into a small hole in the glass cover. Both these are lengthy methods—that of removing the lid often taking some hours, while the chances of breaking the glass are not altogether to be neglected.

Then, again, during the process of refilling the vessel the labels may be displaced by the current of the inflowing spirit through the siphon tube. To remedy this defect, there is nothing for it but to remove the lid with hammer and chisel. As soon as the vessel is filled, a cork, by way of a plug, is generally inserted into the little hole in the glass. But this is apt to become loose, and may perhaps fly out as the spirit expands in warm weather; or a mischievous student may remove the cork and not replace it, the upshot of all this being that dirt gains access to the interior of the vessel. Lastly, it is not uncommon to find the spirit leaking through the luting, which must then be made right by an ugly patch.

I have tried the plan of mounting specimens in glass jars with wide mouths and ground-glass stoppers, but have found that the stoppers may get jammed so tightly that it is almost impossible to withdraw them.

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It would seem that what is really wanting in anatomical departments is a method of mounting specimens in such a way that they can be readily removed from and replaced in the fluid without the slightest detriment. For this end I suggest the following method: Tack four pieces of wood together so as to make a frame. The size of the frame will depend on the size of the specimen about to be mounted; one 9 in. by 7 in. will be found useful. The inner surface of the frame should be perfectly flat, smooth, and about $\frac{3}{4}$ in. deep. The four pieces of the frame are not to be permanently joined by

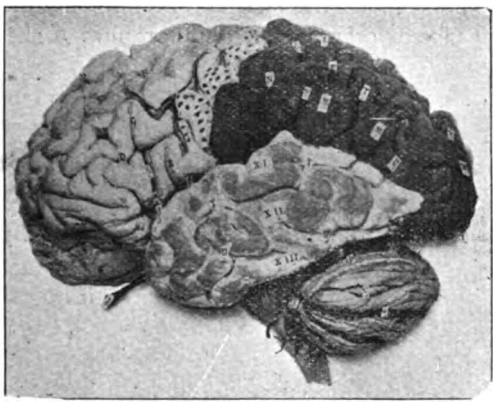


Fig. 1.—Brain hardened *in situ* with formalin. Mounted on white plaster slab; photographed in glass museum jar filled with spirit.

screws or long nails, as they require to be capable of easy separation. Lay the frame down on a perfectly clean sheet of glass; then take a little oil and apply it, not only to the glass but to the entire inner surface of the frame. Mix some plaster-of-paris in water (the proportions being 27 oz. of plaster to 22 oz. of water), pour this on the glass, carefully avoiding air bubbles, until the area enclosed by the frame is completely filled. Then quickly, before the plaster sets, place another sheet of glass, well cleaned and oiled, on top of the frame. In a few minutes—that is, when the plaster has fairly set—slide off the top sheet of glass and then separate the parts of the frame by carefully insinuating the blade of a knife at the angles where they are joined. The plaster will now easily slide off the under sheet of glass, and when the

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surface which was in contact is turned over it will be found to be almost as smooth as polished marble. The specimen is then placed on this plaster slab, and two or more glass rods with pointed ends are pushed firmly but gently through it and into the plaster, thus securing it in position. It is important that the specimen should be fixed before the plaster becomes quite hard, otherwise the glass rods may have to be driven in with a hammer, in which case they are liable to break or the concussion of the hammering is liable to split the plaster mount. The specimen, when set on its clean white slab, is at once transferred to an oblong museum jar with a flat face as seen in the photograph. A sheet of glass cut to the size and shape of the top of the jar forms the lid. This may simply rest on a flange, or, to prevent evaporation of the liquid and to keep the preparation perfectly dust-proof, it may be fixed by wax or by an india-rubber band.

Such a method of mounting has many advantages. As already mentioned, the preparation can be readily removed, and as the plaster mount is also removable there is no need to handle the actual specimen. I consider it a great boon to be able to remove a specimen, mount and all, from out of its liquid at any time. It can then be more easily photographed,[1] can be retinted as often as it may require; the lettering—that is, flag labels—can always be adjusted if out

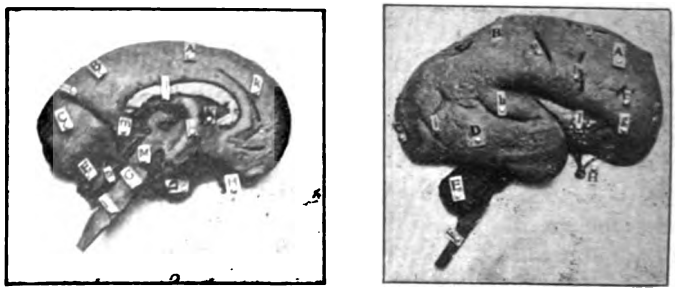


Fig. 2.—Brain hardened *in situ* with formalin. Mounted on white plaster slab; photographed after removal from museum jar.

[1] I have even got very satisfactory results by photographing specimens mounted in this way, in the museum jar filled with spirit. (See Fig. 1.)

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of place, and, besides, the entire vessel can be thoroughly rinsed out so that all sediment is removed; and when pure distilled spirit or other colourless fluid is added at fairly frequent intervals, the specimen always looks beautifully clean and bright. But the ornamental aspect must not be looked at alone. Specimens ought to be mounted so that they may prove of the greatest possible use to students when prosecuting their anatomical studies. Here I believe the want is amply

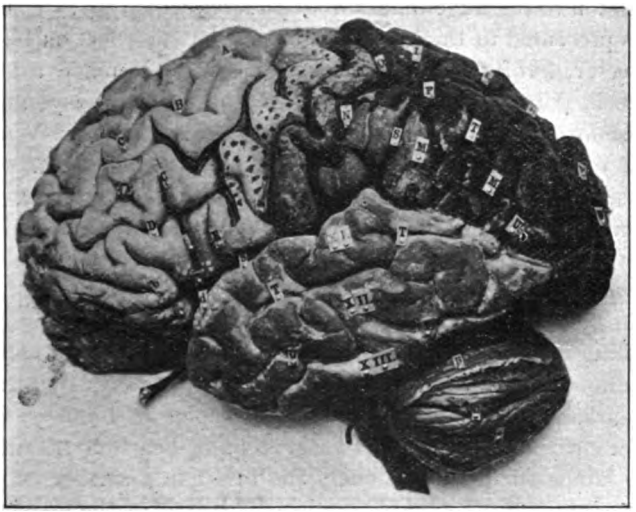


Fig. 3.—Brain hardened *in situ* with formalin. Mounted on white plaster slab; photographed after removal from museum jar.

supplied. With an amount of ordinary care the plaster slab can be handled with safety by a student, who has then a chance of examining the specimen closer and more thoroughly than if it were shut up in a hermetically-sealed pot or glass vessel. I would further add that, with a little practice, it is quite easy to make these slabs. My laboratory assistant, Mr. Jennings, can make one and mount a specimen on it in six minutes.

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British Museum (Natural History).

A NOTABLE GIFT.

ON Friday, May 10th, a distinguished company gathered in the reptile gallery of this museum to assist at the formal transference to the trustees of a reproduction of the skeleton of the huge dinosaur, *Diplodocus*, which Mr. Carnegie has presented to the King. After a brief introduction by the director, Prof. Ray Lankester, Mr. Carnegie made a short speech, pointing out that this was a gift from the youngest museum of the New World to the oldest in the Old World, and expressing his opinion that such interchange between museums was a potent means of drawing together those two great peoples whom he believed would some day be re-united. In receiving the gift on behalf of the trustees, Lord Avebury drew attention to a few of the structural peculiarities of the animal. Dr. W. J. Holland, who has superintended the making of this reproduction, its shipment to England, and its erection at the museum, enlivened the proceedings by further remarks of the same nature, with a spice of humour, and, before closing, paid a well deserved and heartfelt tribute to the lamented J. B. Hatcher, the original describer of this *Diplodocus*. Sir Archibald Geikie, on behalf of the geologists and palæontologists of the United Kingdom, returned thanks to Mr. Carnegie; and Sir George Trevelyan, the only speaker whose every word could be heard, expressed the gratitude even of the literary and artistic trustees in a felicitous speech.

This reproduction is cast in plaster from the complete skeleton which was set up by Hatcher in the Carnegie Museum, Pittsburg, and was composed of actual bones, though not all belonging to one individual. It measures 84 ft. 6 in. from the front of the mouth to the tip of the tail, and stands 13 ft. 6 in. high in the sacral region. As a representation of these huge herbivorous and semi-aquatic dinosaurs of the American Jurassic rocks, it is satisfying and imposing. It is a gift that only a millionaire could have given; but among millionaires

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there are few besides Andrew Carnegie who would have had sufficient appreciation of palæontology to have given such a gift.

Museum Thefts.

E. HOWARTH.

IT is not surprising that the enterprising burglar turns his attention to the treasures of museums, for although many of the valuable objects in them are not such as can readily be converted into current coin, there are numerous specimens in the precious metals that could be easily reduced to an unrecognisable yet saleable condition. Coins, medals, and other objects in gold and silver would be expected to offer the chief attractions to the light-fingered gentry, and these do not escape their notice, as is shown by the thefts from the municipal museum at Marseilles, the theft of the jubilee coins from the museum at Macclesfield, and other similar robberies recorded from time to time in the *Journal*. But they do not limit themselves to these, for the pages of the *Journal* also show that pictures, relics, and all sorts of portable objects have been missed from museums in all parts of the world. The most sensational in recent years was the theft of Nelson relics from Greenwich Hospital about five years ago, the thief not being discovered until some four years later, through his own efforts to dispose of his purloined booty. The difficulty of profitably dealing with art objects from a museum, which in most cases are very well known, is one of the most important safeguards against museum robberies, and the really experienced "cracksman" scarcely ever thinks a museum worthy of his burglarious efforts, for when the perpetrator of a museum robbery has been discovered he does not usually belong to the recognised "profession."

This was notably the case in the most recent and also one of the most sensational museum robberies, which was discovered in Easter week, when a great sensation was caused in Liverpool by the announcement of the audacious robbery of a number of Napoleonic relics from the Mayer

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collection in the museum in William Brown Street. Th robbery, which is reminiscent of the theft of Nelson relics from the Greenwich Hospital four or five years ago, was discovered by the officials on Wednesday, April 26th. The local police were at once informed, as well as Scotland Yard and the police of every important centre in the country who were supplied with the following description of the missing articles :—

"A ring set with sardonyx and cameo portrait of Napoleon, laureated head and classical costume. The cameo is ornamented with small diamonds. The ring was presented by Napoleon and Marie Louise to Madame Ney, Princess of Moskowa.

"A snuff-box, 3½ in. by 2½ in., made of various coloured enamels and beautifully chased gold with a sardonyx set in the lid, carved, with cameo portrait of Napoleon, Marie Louise, and the young King of Rome, and signed Morelli. The box is ornamented with *lapis lazuli*, small diamonds, and other precious stones. It was given by Napoleon and Marie Louise to Marshal Ney, Prince of Moskowa, at the same time as the ring was given to Madame Ney.

"A gold seal with miniature military accoutrements around the handle, set with a cornelian on which is cut in intaglio the initial 'N.' and the imperial eagle. The lower part of the seal opens, showing a small recess, which is said to have held the private seal of Napoleon."

A special meeting of the library, museum, and arts committee was at once held, and it was decided to offer £200 reward for the recovery of the jewels, and for information which would lead to the arrest and conviction of the thieves.

The entire press of the country referred to the matter, and in many instances newspapers made the authorities a present of elaborate theories as to how the theft had been accomplished, which, in the light of later facts, do not tend to add any lustre to their intuitive perspicuity. One paper states:

"The manner in which the valuables were extracted can only be conjectured. The museum rooms are patrolled by the custodians day and night, and there is a periodical inspection of the exhibits. The robbery is evidently the work of an expert thief or thieves—most probably those whose special line is the plundering of important collections, and the surmise is that, taking advantage of a quiet interval of the day, the culprit must have opened the case with a false key. To have done this safely he must have watched the coming and going

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of the staff and attendants, noted the hours when the gallery was least frequented, the type of lock to be attacked, the best mode of entering and leaving the building without attracting suspicion, and the rest. The stolen articles were in a case in a gallery at the west end of the building The cases are practically flat, and the culprit had to face the whole building while in the act of abstraction, but this would enable him the better to carry out his purpose. He had three entrances to watch. A companion standing near one of the entrances could detect and signal the approach of anyone, official or other person. While in the act of leaning over to examine antique articles, it was an easy matter to take a wax impression of the lock, and get one made like it, or with a master key the lock could have been slipped back without causing suspicion. The lid of one case lifted a few inches; a hand could be inserted, the articles desired taken, and the thief would probably then leisurely survey another article and slip out of the building as soon as possible. A remarkable feature about the theft is that the case from which the curios were abstracted contained a quantity of other jewellery and precious stones of great value. None of these, strangely enough, were disturbed in the slightest degree. Even the labels relating to the purloined treasures, describing their character and history, have been left in perfect order."

Another press theory was "that the purloiner had everything arranged beforehand, and he probably escaped on an Atlantic liner. It is thought that the culprit would never dream of pawning the proceeds of his daring theft, because that would, in all probability, lead to prompt detection, police notices being scattered broadcast with reference to the affair. The idea is entertained by some that the jewels and curios will not be heard of again for some years, when, public attention being diverted from the occurrence, they may change hands at a considerable price."

Later events, however, proved otherwise. The police, in making enquiries amongst the pawnshops of Liverpool, discovered at one of them the gold seal which had been stolen, and it transpired that it had been pawned by a woman in October, 1904, for the sum of five shillings. The woman was

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duly traced, brought before the magistrates, and there stated that she received the seal from her son, who is an imbecile, and who stated that he found it. The other two objects have not yet been recovered. The actual facts of the robbery were explained by Sir William Forwood at the meeting of the city council in May, the following extract from a local paper giving the essential points of his speech :—

"These Napoleonic specimens were deposited in a glass case in the Mayer museum. They were bequeathed by Mr. Mather, and were of considerable value The case was covered with plate-glass, and in front of this was a brass rail, and it was divided into several compartments. The case was entered by lifting up the cover of the case. In doing so, the brass rail to protect the glass had to be unscrewed, and before that was unscrewed the case had to be unlocked. It appeared that these articles were sent down to the town hall, at the request of the late Lord Mayor, on the occasion of the royal visit in July, 1904. The three articles in question were taken back from the town hall, and the director's clerk had a distinct recollection that he locked the case. As a matter of fact he did not lock the case He may have turned the key, but the bolt did not enter, and the case was, therefore, left open. This theft was only discovered about ten days ago, though one of the specimens was stolen so far back as October last. There was no doubt the boy who took the seal which had been discovered found the case open, and simply raised the lid, took the seal out, and put it into his pocket. The snuff-box and the ring were seen in the case by Mr. Formby (formerly the librarian) and several other gentlemen on Easter Monday, and must have been stolen afterwards. They had a number of officers whose duty it was to patrol these rooms regularly; but it was quite possible for an ordinary thief to purloin these articles and the officers only be twenty or thirty feet from him, because the construction of the case was such that it was quite possible to raise the lid and take the articles out practically without any outward disturbance. Although the officers might have been in the room, the theft took place."

Sir William Forwood is to be commended for his frank statement, for whoever may be responsible for leaving the

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case unlocked for a period of nine months, it is better to have all doubts removed as to the actual cause of the robbery. It seems to have been thought that as the seal was missing from October to April, its absence ought to have been noticed sooner; but it is a small object, and it is not easy to detect the absence of a small specimen from a large museum, and when the other two objects went, the more conspicuous gap thus made appears to have been quickly discovered. It is, of course, very reprehensible to leave a case unlocked in a public museum; yet there are probably few curators of museums who have not had experience of similar negligence, which, although so dangerous, may not be without some excuse. In many large museums it is the rule for two officials to be present whenever a case is opened, and this minimises the risk of loss or neglect. That a case should remain unlocked for nine months without the knowledge of the officials ought to be impossible, and would be if it were made the duty of the attendant to examine every day the cases in each room he patrols, being specially cautioned to see that they are properly fastened. This, we know, has often resulted in the curator's attention being called to an unlocked case, before any visitor had the opportunity of taking advantage of such an occurrence.

Museum Publications.

ANNALS OF THE SOUTH AFRICAN MUSEUM.

There is one point about this excellent publication that we are always inclined to fall foul of The present example will make it plain. The part before us is described as "Volume III., Part VI. [containing] 7. Sixth contribution, &c." Surely we might have been spared some of these conflicting numbers.

The contribution in question is to the South African Coleopterous Fauna, by L. Péringuey, assistant-director, and bears the sub-title, "Description of new species of Coleoptera in the collection of the South African Museum." It consists of 134 pages and one plate, and was issued December 31st, 1904, at the price of 6s. There are a large number of new

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species described and many new genera. These belong to various families and tribes of Coleoptera. But we do not propose to spend our time in doing what the author himself should have done, namely, providing the reader with a synopsis of the forms dealt with in the work. The author does, it is true, give at the end of his paper what is described as a table of contents, but which is really an alphabetical index to species described. "For this relief much thanks." But next time let us have a table of contents in the accepted sense. Lest our remarks should seem to smack too much of unfavourable criticism, we hasten to add that Mr. Péringuey is so well known as an authority on his subject, that for us to praise the actual work would be a mere impertinence.

RECORDS OF THE ALBANY MUSEUM, Vol. I. Part II. Issued Mar. 18th, 1904, pp. 56 and two plates.

This issue of the Albany Museum Records contains five short articles by Prof. R. Broom, of the Victoria College, Stellinbosch, all of which deal with the Triassic reptiles. The author has been fortunate in discovering the greater part of a skull probably of Endothiodon bathystoma, which clearly shows that the Endothiodonts are closely allied to the better known Dicynodonts. Two new genera and three species of Anomodonts are described and figured, and in one article Prof. Broom gives a detailed account of the anatomy of the Anomodont skull. The Albany Museum further possesses ten examples of Theriodont skulls, all of which are described in detail. South African plants are dealt with in three papers by Mr. J. G. Baker, F.R.S., Prof. E. Hackel, and Dr. S. Schönland; the first author enumerating the specimens belonging to the genus Albuca preserved in the herbarium of the Albany Museum, and describing fourteen new species, whilst Prof. Hackel and Dr. Schönland describe certain new and little known species of South African plants and grasses.

CORDS OF THE AUSTRALIAN MUSEUM. Vol. V., Nos. 3, 4, and 5. Printed by order of the Trustees. R. Etheridge, Curator.

Part 3 of Volume 5 is wholly occupied with a list and descriptions of additions to the fish fauna of Lord Howe Island, and a catalogue of all the fishes known to occur there. The latter is not merely a list of species, of which one hundred

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and eighty are known, but also contains references to the original publications and indicates where a figure of the form mentioned may be found. The new additions to the fauna include about a dozen new species and several new genera, in addition to forms already known. They are illustrated by eight plates and one woodcut. All the new forms and many of the remainder were obtained by Mr. Waite during a special visit paid to the island in December 1902, and lengthening into the succeeding January by heavy weather preventing the calling of the steamer. By means of lines, nets, and the ordinary fishing gear, various rock pools were enclosed and then fished systematically, with the valuable results mentioned in the paper.

Part 4 consists of ten papers, in one of which Mr. Waite adds new records of rare fishes from Eastern Australia; Mr. W. J. Rainbow, F.L.S., describes two new beetles, and gives an interesting note on the destructive action upon the leaves of Eucalyptus of the larvæ of *Doratifera casta*, illustrated by a plate. Mr. R. Etheridge, jun., contributes three papers, in one of which he describes the occurrence of an endophyte in the test of a Cretaceous bivalve. In a second paper Mr. Etheridge deals at length with the find of a second Sauropterygian (*Cimoliosaurus*) converted into opal, from the Upper Cretaceous of New South Wales. In most instances, the conversion of the bones into opal is complete, but in a few traces of bony tissue are still visible. In general, the opal is the white opaque variety, but here and there are traces of precious opal. A short note on the bower of the Eastern Bower-Bird by Alfred North is illustrated by an interesting plate in which the characteristics of the bower are well shown.

Mineralogical notes are given by C. Anderson and studies of the life-histories of Australian spiders by W. J. Rainbow. The illustrations are invariably good, and the Records are a clear indication that much good work is being carried on in connection with the Australian Museum.

THE JOURNAL OF THE BOMBAY NATURAL HISTORY SOCIETY. Edited by H. M. Phipson and W. S. Millard. Vol. XV. Nos. 3 and 4.

The publication of two numbers such as these, each containing nearly two hundred pages and many illustrations, is a

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sufficient indication that the Bombay Natural History Society is in a healthy condition, whilst a perusal of the articles equally shows the splendid character of the work which is being carried on by the members. Many of the articles have an interest to a wider circle than the members, as, for example, the paper by Mr. E. P. Stebbing, in No. 3, on "Insect Life in India," which gives a readily understood account of the more important families of insects, with instances of the damage wrought by them upon crops, tea, coffee, and indigo plantations, fruit and forest trees in India. Good woodcuts are given of all the chief insects, and these, with the accompanying descriptions, are quite sufficient to identify them. Mr. A. L. Butler continues his list of the Bactrachians of the Malay Peninsula, whilst three new species of frogs from Southern India and Ceylon are described and figured by Mr. G. A. Boulenger.

Mr. R. Lydekker is responsible for an article on the ancestry of the horse, and a description of two dolphins from Trevandrum Beach, Madras, one of which is apparently new. The second part of Mr. H. S. Ferguson's paper on the "Birds of Travancore" appears in No. 3 and is continued in No. 4, being illustrated by a beautiful plate of Blandford's Laughing Thrush and by Bourdillon's Babbler in the former. Each number also contains a well-executed coloured plate of Pochards, published in connection with a paper which appeared some time ago from the pen of Mr. E. C. Sheart-Baker, on "Indian Ducks and their Allies" Although it is not stated, we presume that these plates will appear at intervals, until the paper is fully illustrated. Many members appear keenly alive to the value of a close study of the entomology of India, and an excellent example of the utility of close study in this direction is furnished by Mr. R. S. Hole's paper on the two most dangerous insect pests of the teak tree in India and Burmah, viz., *Pyrausta machæralis* and *Hyblæa puera*. The larva, pupa, and imago of each are illustrated by a coloured plate, whilst two others illustrate the manner and extent of their destructive action on the leaves of the teak tree. The value of a paper of this character must be considerable, for the whole life-history of each is described in great detail, and some indica-

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tion given of the enemies and diseases of each. As the author says, the economic importance of these insects consists in the enormous damage done by them to the teak forests throughout India and Burmah, therefore the value of the paper.

A short article by Col. C. E. Stewart, in No. 4, on "The Original Home of the Tiger," possesses some interest to curators. The article appeared also in the "Proceedings of the Zoological Society of London" for 1903 Briefly, Col. Stewart contends that the tiger is a comparatively late intruder into India, basing his conclusions upon the absence of any name for it in the Sanscrit. He further believes it to have been a purely northern animal which has extended its range southwards. Each number of the Journal also contains numerous notes from sportsmen and naturalists, many being of great interest. Those museums possessing large collections, more especially zoological, will find the Journal a useful work of reference.

BULLETIN OF THE UNITED STATES NATIONAL MUSEUM, No. 50. The Birds of North and Middle America, by Robert Ridgway. Pt. III., pp. 801.

The first part of this monograph was issued in 1901, and the second in 1902. It is not to be wondered at, however, that the third instalment running to 800 pages and including full diagnostic descriptions of over 400 species and subspecies should occupy a longer period. The present section deals with 15 families, commencing with the wagtails and pipits, and ending with the warblers. The most numerously represented families are those of the swallows, vireos, crows and jays, titmice and wrens, of which 135 species, subspecies, and 17 genera are described. The last family, that of the warblers, is represented by 22 species and sub-species. The method of treatment of each family is the same. A general description of the whole family is followed by a discussion of the included genera and the reasons where necessary which have led the author to depart from previous usage. The writer has not hesitated to create new genera in cases where, in his opinion, such additional genera express far better than a more limited number the true relationships within the family.

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In dealing with each species the adult plumage of the male and female is first described, together with measurements of the skins, wing, tail, tarsus, middle toe, &c., then the immature plumage, whether of first or second year or both, receives equally careful treatment, whilst a long string of references to the literature of the species shows how well and thoroughly the work has been done.

A good example of the painstaking labours of the author is furnished by the fact that in working up the wren family alone, no less than 3,818 examples were examined, drawn from the chief collections in the United States. Nineteen plates of figures serve to illustrate generic details, and there is a full index of 47 pages.

The value of a work such as this to curators who have to deal with North American bird skins can hardly be overestimated, and the author deserves hearty congratulations for the thorough and conscientious way in which he has carried through his task.

FIELD COLUMBIAN MUSEUM PUBLICATION 94.—Structure and Relationships of Opisthocœlian Dinosaurs, Part II.—The Brachiosauridæ, by Elmer S. Riggs, A.M., Assistant Curator, Division of Palæontology, 1904.

This further contribution to our knowledge of American Dinosaurs, describes an incomplete skeleton discovered in the Grand River Valley of Western Colorado, in 1900, upon which the genus *Brachiosaurus* was founded from examination of the remains as they lay *in situ*. After removal from the matrix, the separate bones were subjected to closer scrutiny, and the more exact information thus acquired lead the author to establish a new family for this, and the less specialized, but closely related genus *Haplocanthosaurus*, under the name Brachiosauridæ. The structure of sacrum, vertebræ, and limb-bones of *Brachiosaurus* is ably worked out, and the similarity in length of humerus and femur, which is one of the distinguishing characters of the family, is excellently illustrated. Doubt is cast upon the alleged amphibious habits of Opisthocœlians, the structure of foot and limb, in the author's opinion, pointing to an exclusively terrestrial existence. While this view, as regards the order, may fail to receive un-

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animous assent, the evidence adduced seems decidedly in favour of *Brachiosaurus altithorax* being a dweller of the uplands, and unfitted for a semi-aquatic life. As its short sacral spines and ponderous fore-limbs would render it incapable of that upright position assumed by many of its contemporaries, it is argued that its mode of locomotion would be entirely quadrupedal.

FIELD COLUMBIAN MUSEUM PUBLICATION 78.—On the Osteology of Nyctosaurus (Nyctodactylus), with notes on American Pterosaurs, by Samuel W. Williston, M.D., Ph.D., Associate Curator, Division of Palæontology, &c. 1903.

The chief part of this paper is devoted to a detailed description of the *Nyctosaurus gracilis*, Marsh, a specimen of which, collected by Mr. H. T. Martin, from the upper cretaceous beds of Kansas, the author regards for purposes of study as the most complete example of this order of reptiles known, since nearly all the bones are present, and when discovered many of them were in their natural positions. The skeleton is now added to the collections of the Field Columbian Museum. The latter part of the paper, dealing with the relation of *Nyctosaurus*, *Ornithocheirus*, and *Pteranodon* to each other and to *Pterodactylus*, is of importance in its bearing upon the classification of flying reptiles, and will be perused by students of palæontology with considerable interest. The paper is illustrated with five plates.

A HANDBOOK TO A COLLECTION OF MINERALS OF THE BRITISH ISLANDS, mostly selected from the Ludlam Collection in the Museum of Practical Geology, Jermyn Street, London, S.W., by F. W. Rudler, I.S.O., F.G.S., late Curator of the Museum.

Apart from its value to visitors intent upon knowing more than the mere name of a specimen, this handbook, the publication of which closes Mr. Rudler's successful career at the Museum of Practical Geology, should prove of distinct service to curators who have to deal with mineral collections, while students of geology and mining will welcome it as a useful addition to their books of reference. The distinguishing feature of the handbook is that it describes a valuable collection of British minerals, which has been arranged topographically, so that one may not only ascertain the

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number of species occurring in a particular area, but also learn something of their natural associations, and, therefore, be able to understand the theories concerning their mode of origin. Few museums have a plenitude of specimens and available space to permit of such an arrangement as has been effected with the Ludiam collection at Jermyn Street. Each curator might, however, imitate such a scheme to the extent of bringing together in natural association and suitably labelling the minerals of the district in which his museum is situated, without interfering with a general collection arranged on more or less orthodox lines. Mr. Rudler has not been content to give bare descriptions of the mineral species, but has discussed them from many points of view in such an interesting fashion as to render his work a very readable treatise, which, being practically free from undefined technicalities, is not beyond the comprehension of the intelligent museum visitor. The abundant foot notes and references bear testimony to the author's wide acquaintance with the literature of the subject, and the care and thoroughness with which the handbook has been compiled.

BOLETIM DE MUSEU GOELDI DE HISTORIA NATURAL E ETHNOGRAPHIA (MUSEU PARAENSE), vol. 4, parts 1-3, 488 pp., illustrated.

The recently issued volume of the Bulletin of the Goeldi Museum opens with an official report on its progress during the year 1901. In addition to the scientific collections, the museum includes a zoological and a botanical garden. The former of these appears to have received numerous interesting accessions, among which we may specially mention examples of *Putorius paraensis*, a new species recently described by Dr. Goeldi, of which several photographic illustrations are given. The museum has adopted the useful and practical mode of adding to its treasures by sending its officials on collecting trips; four of these were undertaken in the year. The number of visitors was 88,000, a little less than in 1900, which, however, was a marked increase over any of the three previous years. The staff consists of a director (Dr. Goeldi), three scientific and seven technical assistants, exclusive of an administrative staff of five persons. The zoological and botani-

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cal gardens have each their own separate officials. The expenditure amounts to £8,200 on salaries and wages, and £9,000 on other charges.

The bulk of the volume is occupied by scientific memoirs, among which we may mention (1) "A Provisional Annotated Catalogue of the Mammalia in the Para Museum," by Dr. Goeldi and Dr. Hagmann. This comprises 114 species, several new ones being described by Mr. Oldfield Thomas. We note that the ubiquitous brown rat has invaded the district, and makes its appearance in the museum premises with "revolting frequency." (2) "The Mosquitos of Para," by Dr. Goeldi, a preliminary account of experiments carried out in 1903, with special reference to *Stegomyia fasciata* and *Culex fatigans*, and their hygienic importance (3) "The Birds of Brazil mentioned and described in the Works of Spia, De Wied, Bürmeister, and Pelzeln, with their present Nomenclature," by Dr. G. Hagmann. (4) "The Social Wasps of Para," by Adolphus Ducke, with figures of the nests of several species. (5) "Notes on the Native Country and Geographical Distribution of the Fruit Trees of Para," by Dr. J. Huber. (6) "Diseases affecting the Domestic Animals," by V. C. de Miranda.

ST. ALBANS.—The report of the Hertfordshire Museum for 1904 shows a large amount of work and progress achieved under somewhat adverse circumstances. The complaint of want of space is one with which we are all too painfully familiar; but when we read that the natural history collections of the Hertford County Museum are "accommodated" in a room 15 ft. by 11 ft., we feel that we can point to at least one case in which the complaint is not a groundless one. Much attention seems to have been paid to the insect collections during the past year, and we note with pleasure that the sadly neglected diptera have received a special amount of notice. The plan of denoting species that occur in the county by a red label has been adopted. Increasing use has been made of the collections by classes from elementary schools in the city and its neighbourhood, and much has been done to make the museum more attractive and instructive to

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young visitors. The list of donations at the end of the report shews considerable growth in every department of the museum. The committee has to deplore the loss of a useful and active worker in Mr. F. G. Kitton.

STOCKPORT.—The collections in this museum shew rapid increase during the period 1903-4, and the additions made are, for the most part, of considerable interest. They include a large series of ethnological objects from the South Seas by a donor who *(mirabile dictu !)* does not wish his name to be mentioned in connection with the matter. The approval of the museum's work by the Board of Education has been pleasantly marked by a donation of £20 5s. towards the purchase of a reproduction of art metal work. A number of the pictures presented by Mr. J. B. Smith have been cleaned, and are ready for incorporation. The visits of school children have been well maintained, in spite of unfavourable weather. The general attendance is practically the same as that of the preceding year: that on Sundays has decreased, but this is compensated by an increase on week-days.

NEWCASTLE.—There has been no slackening in the work of the Natural History Society of Northumberland, Durham, and Newcastle-upon-Tyne. The report for 1903-4 shews activity in every direction, and not least in that of the museum. Among additions we note particularly a second series of Burmese butterflies, given by Colonel Adamson, and a collection of local diptera, given by the Rev. W. J. Wingate. A very large amount of labelling has been accomplished during the year, and a small hand printing press has proved a most useful adjunct in this work. Lecturing has been a very important feature in museum work, and the experiment of giving two lectures specially adapted for young people, during the Christmas holidays, has proved a great success. The curator's "museum talks" given during the winter months have also been well attended. The society has offered the "Hancock" prize for competition, and a number of excellent essays has been received. So good, indeed, were they, that adjudication proved a difficult task. The prize was divided between two competitors, and a third was rewarded by an extra prize given by Canon Tristram.

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The death-roll of the society during the period has been a heavy one; the report has to record the loss of Mr. R. T. Green and Principal Gurney, men of more than local fame. We note, too, with regret that ill-health has compelled Mr. Joseph Wright to retire from the service of the society. We hope that he will long enjoy his well-earned rest.

General Notes.

AT HOME.

SUNDAY OPENING.—The Wallace collection will be open to the public on Sundays, from two to five o'clock, until the 29th of October.

IMPERIAL INSTITUTE.—The President of the Board of Trade has appointed Sir Cecil Clementi Smith, G.C.M.G., and Sir Alfred Bateman, K.C.M.G., to be a managing committee for the purpose of supervising the current work of the Imperial Institute at South Kensington, on behalf of the Board of Trade, to which the management of the institute was transferred by the Imperial Institute (Transfer) Act of 1902.

ENCOURAGING THE STUDENTS.—The students of the Royal College of Art are to have an opportunity of participating in the decoration of the new buildings of the Victoria and Albert Museum, London. Those of the modelling school will be allowed to submit sketches for four of the statues which are required, and if approved these will be carried out by them under the direction of Professor Lantéri. This chance—apart from the honour of it—should be of great practical value to the students, for a public evidence of their powers is the best possible testimonial to refer to when they leave the college to go out into the world.

NATIONAL ART LIBRARY, LONDON.—There must be a large number of artists and craftsmen who are unaware of the advantages offered to them by the National Art Library of the Victoria and Albert Museum, South Kensington. For instance, a well-known painter recently expressed his surprise at hearing that he could work in this institution up to 10 p.m. on three days in the week—Mondays, Tuesdays, and Saturdays—all the year round. Not only the large collection of books on art subjects is thus available, but also the important section of prints and drawings, principally relating to the applied arts, and that of photographs, which is of very great

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extent. The authorities are, if anything, too modest—the public would appreciate more frequent reminders of these things.

ANTIQUITIES IN LONDON.—An interesting marble tablet has been discovered during excavations in Vere-street, London. The tablet represents a man seated with a youth standing before him, and bears an inscription in Greek. Dr. Haverfield, of Christ Church, Oxford, has investigated the inscription, and he states that the tablet is sepulchral in origin, and that, although of an ancient date, it is probably a modern importation into this country. The tablet has been removed for the present to the Horniman Museum, Forest hill.

VICTORIA AND ALBERT MUSEUM, LONDON.—Lord Balcarres, as representing the First Commissioner of Works, in a printed Parliamentary reply to Mr. Coghill, says that the contract for the building of the Victoria and Albert Museum in Cromwell Road is to be finished in February, 1907. It is impossible to hasten the completion. The foundation stone was laid by her late Majesty's desire at a date considerably earlier than the works could be begun; hence the apparent delay. As regards the Royal College of Science, in Imperial Institute Road, the building cannot be ready for occupation before the spring of next year. None of the temporary sheds now used can be vacated till then at the earliest.

PICTURES IN CAMBERWELL, LONDON.—Camberwell has reason to be proud of its Passmore Edwards Polytechnic and Art Gallery, where a loan exhibition of water-colour drawings was formally opened last month by Mr. Alfred Austin, Poet Laureate. A valuable addition was also made to the permanent collection in the shape of a bust of Elizabeth Barrett Browning, by Mr. Pegram, which has been presented to Camberwell by its unwearied benefactor, Mr. Passmore Edwards. The loan exhibition includes some landscape studies by David Cox and Mr. J. F. Millet. Mr. Aumonier, Mr. E. J. Sullivan, and Mr. Albert Goodwin are among the living artists who are creditably represented, and South Kensington lends a number of early English water-colours.

ART CRITICISM.—John Ruskin's famous description of Whistler's "Cremorne Gardens" as "a pot of paint flung in the public face" has been excelled. This time, however, there will be no libel action. A school girl was taken by her aunt to see the Whistler Exhibition at the New Gallery. All the catalogues were sold. Stopping before the "Cremorne" the aunt wished to know the subject of the picture. At that moment another lady was reading the description from the

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catalogue—dancing figures on left, spectators in the foreground, illuminated kiosk on right—and the school girl just caught the last few words. "Oh, auntie, it's illuminated chaos!" she explained.

LENGTH OF NARWHAL HORN.—With further reference to the query on p. 328 of the *Museums Journal*, Mr. Rowland Ward, of Piccadilly, London, has sent the following list of narwhals' horns in various collections:—

Length. ft.	in.	Circumference.	Weight. lbs.	Owner.
9	4½	7½	...	Major H. A Steward.
8	8½	8⅝	...	Bethnal Green Museum.
8	7½	8½	14	Rowland Ward.
8	3½	7⅝	...	Bethnal Green Museum.
8	3½	7⅞	...	Hon. Charles Ellis
8	3	7¾	17	?
7	11	...	...	J. H. Whitehouse.
8	9	8¾	12½	Sir Edmund G. Loder, Bart.

PROCESS ENGRAVING.—An exhibition of various methods of reproducing drawings, paintings, or photographs has been arranged by the Board of Education in the galleries of the India Museum, Exhibition Road, South Kensington. It is stated to be a sequel to the Exhibition of British Engraving held in 1903, but with an extension to the work of foreign countries. In addition to the mechanical methods of intaglio engraving, which were then excluded, the board has now found space for various kinds of collotype, photo-lithography, and colour process printing, an employment of photography for the purpose of putting the image on the block, plate, or stone being apparently the link that unites an otherwise somewhat miscellaneous collection. The student of the historical side of the question will, however, have good reason for gratitude to Major-General J. Waterhouse for the useful sketch of the development of the application of photography to this purpose which he contributes to the catalogue. The credit of being the pioneer in the work is given to Niépce; and the exhibition includes an "impression from a pewter heliograph plate," dated 1824; and a "First Photograph fixed from nature" (in 1827; as well as Niépce's manuscript notes of the latter year and of 1829. Specimens of photo-engraving by H. Fox Talbot, Dallas, Drivet, Placet, and other early inventors are also to be seen; as well as examples of the interesting processes of photo-etching, photo-lithography, &c., used by the British, Indian, and Australian Government Survey Offices. Special attention may be drawn to the exhibit of our own Ordnance Survey department, which shows not only maps but the plates and negatives of various kinds needed to produce them. The Polytechnic School of Photography

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sends some useful technical specimens; and to the London County Council School of Photo-Engraving and Lithography, Bolt Court, the exhibition is indebted for a very complete and well-arranged set of the materials used in the tri-colour process and in collotype; the specimens of work executed in the school holding their own most creditably with those from their professional competitors. No less than twelve foreign countries are directly represented in the exhibition; and of these it may be said that Austria-Hungary and Spain send the best work. The British process-firms are, however, but little behind, especially in photogravure; indeed, some specimens of the latter method from Glasgow are as good as anything shown. The three-colour process, with or without an extra printing, makes a conspicuous display in the gallery. However it may develop in the future, it has little artistic value so far. One curious effect produced is the reduction of artists' various colour schemes to a common average, so that the painter's identity in this respect becomes practically lost. It succeeds better and has a more legitimate mission in the reproduction of art objects, and the best things in the exhibition are of this nature. Many examples are shown of a kind of "photogravure in colour" which has lately become popular—it is difficult to imagine why, for anything more remote from an artistic or even accurate reproduction of the original pictures it is, as a rule, hard to find. They are generally false in colour, and the drawing has, as a rule, been cut to pieces by the retoucher. A popular delusion exists as to the photo-mechanical accuracy of these and other process prints. Of course, as a matter of fact, the plates and blocks are worked nearly over their whole surface by hand. It would be amusing if examples of absolutely untouched process-work could be added to the present collection.

BRIGHTON ART GALLERY.—A special loan collection of pictorial photography has been arranged for the summer months, the exhibition to be held under the auspices of the Hove Camera Club. An interesting collection of water-colour drawings of Sussex churches has been lent for a period of six months by the artist, Mr. George de Paris, chairman of the Fine Arts Committee. A movement is on foot to secure the collection, by purchase, for the town.

BRIGHTON MUSEUM.—The collection of British birds made by the late Mr. Monk, of Lewes, was recently purchased for the sum of £481, the town council granting £200 towards the purchase, and the rest being raised by private subscription. The collection numbers over 300 specimens, all in excellent condition, and includes many of extreme rarity, the choicest of which will eventually be utilized to enrich the collection at

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the Booth museum. No fewer than six of the "Monk" birds were the first specimens obtained and recognised in Great Britain, and, in addition, the collection includes nine species which are unrepresented in the Booth museum. The most important specimens among this recent acquisition are the black-throated thrush, the little and rustic buntings, a very fine Greenland falcon, the short-toed and the white-winged larks, a purple heron, and a great bustard. Among recent donations to the museum, the most important is the Kebbell Ethnographical collection, given by the widow of the late Dr. William Kebbell, of Fryston, Torquay, which consists of about 400 specimens, principally Melanesian, obtained by Dr. Kebbell during his residence in Australia. This donation includes many rare and valuable specimens new to the Brighton museum.

THE LATE MR. HENRY WILLETT.—By the death of Mr. Henry Willett, of Arnold House, Brighton, on February the 24th, the Brighton Museum has lost a munificent benefactor. He was a member of the museum committee from its constitution in 1874 until his decease, and was its chairman from 1875 till 1882. By his valuable gifts, especially of the celebrated collection of local chalk fossils, Mr. Willett may be said to be the founder of the museum; and his active and life-long devotion to its interests materially promoted its successful development. His recent presentation to the museum of his unique historical collection of pottery, and of the collection of pictures which bear his name, is another notable instance of his generosity; and, in addition to these, there is a multitude of rare and valuable objects in all departments, either presented or bequeathed by him, which constitute no small part of the museum's most prized possessions. Arrangements are being made by the town council for placing some memorial of the late Mr. Willett in the museum with which his name has always been associated. Members of the Museums Association will remember the interesting address which Mr. Willett gave on the occasion of their meeting in Brighton.

HISTORICAL PORTRAITS.—A most interesting and valuable loan collection of historical portraits of English personages who died between 1625 and 1714 was opened last month at the Examination Schools, Oxford. The exhibition is under the management of a committee of leading members of the university and others, of which Mrs. Lane Poole and Mr. F. C. Bell are honorary secretaries, and is in continuation of one held last year. Then, however, the exhibits were confined to portraits of personages dying before 1625.

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GIFTS TO DUBLIN ART GALLERY.—Lord Iveagh has promised to contribute two or three pictures to the Modern Art Gallery for Dublin as soon as the building is provided, the Viscountess de Vesci has promised a picture from the Forbes collection, and Sir Anthony and Lady Macdonnell have also promised a picture. The Dublin corporation have voted £500 a year for the maintenance of the Modern Art Gallery.

BEQUEST TO GLASGOW.—Mr. James Macdonald, a retired merchant, whose death took place in London in March, has bequeathed to the Glasgow Art Galleries a collection of pictures of very great value. The artists represented include Millet, Corot, Israels, Troyou, Mauve, Maris, Dupré, Turner, Orchardson, Linnell, Philip, Sam Bough, Constable and Pettie, the whole collection being worth considerably over £50,000. Glasgow is particularly fortunate in its gifts and bequests, as it well deserves to be considering the worthy provision it makes for their proper display, for within the present year the accessions to the art gallery from private sources have a value much beyond £100,000.

THE ROYAL SCOTTISH MUSEUM.—An exhibition of drawings and manual work from American schools, recently exhibited at the International Congres on Art Teaching held in Berne, was afterwards sent on exhibition to Paris, and at the request of the Scottish Education Department it has been on view in the school gallery of the Royal Scottish Museum. The collection consists of a large number of drawings, which, as they are hung, occupy about 240 feet of the museum wall space. The greater number of them illustrate the various grades and stages of the work done by the pupils in the public schools of Springfield, Massachusetts, under the direction of Mr. F. H. Daniels. With these are associated a group of drawings by the pupils of the training school at Hyannis, accompanied by a collection of objects in basket-work and by photographs of the school building and its internal arrangements. The pupils of the Pratt Institute at Brooklyn have furnished a series of decorative compositions, while the private school carried on by Miss Wheeler, of Providence, U.S.A., a well-known enthusiast, is also extensively represented. The whole exhibit was brought over from America by the delegates who came from the United States to the congress. With characteristic generosity the majority of the specimens were presented by their owners to the Swiss Pedagogic Museum in Fribourg. The commission of that museum, much impressed by their value as object lessons, placed them at the disposal of the International Federation of Art Teaching in order that they might be circulated for

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exhibition in different European centres. Paris was their first resting place, and from Paris they came direct to Edinburgh.

"THE SCHOOL AND THE MUSEUM."—Under the auspices of the Edinburgh branch of the Educational Institute of Scotland, Dr. James J. Dobbie, F.R S., director of the Royal Scottish Museum, delivered an address on "The School and the Museum." Dr. Dobbie began by showing that a close relation existed between these two educational influences, and pointed out how the school and the museum might best be made mutually helpful. School museums could be developed so as to be made very attractive to children by bringing together groups of objects illustrating some branch of natural history, and if the specimens were selected and arranged with a view to make clear a few elementary facts, the result would be much more instructive than could possibly be the case with a mere promiscuous gathering of unrelated objects. He found that in the museum in Chambers Street, Edinburgh, the children took most readily to the things they knew something about, and were greatly attracted by the large animals, by the birds and butterflies and shells. It was one aspect of the school in the museum. Even though in this way each child became for the time his own teacher, much would be learned by the mere looking at objects and remembering the things seen. But there were other subjects, such as history and geography, where the help of a teacher was all-important. The museum was able to carry this assistance much farther than the picture or the map could. Although it did not attempt to provide any complete series of objects specially arranged to illustrate history and geography, a little careful looking and selecting would enable the teacher to group together and correlate a great many objects which would serve to show his pupils the actual things of the periods about which they were reading. This practice would not only give the pupils definite information, but would also go a great way to help him to acquire the habit of forming correct notions about things. A number of photographs taken from specimens in the museum were thrown on the screen to show how the collections might be used as aids in the teaching of British history. The Roman occupation, the state of culture among the Britons before the coming of the Romans, the Saxon conquest, the early development of the arts in Ireland, and their influence on England and Scotland, England of the 14th and 15th centuries, and the Jacobite times of the 18th century, all found points of illustration.

A FOLK MUSEUM.—The current number of the *Reliquary and Illustrated Archæologist* contains an interesting and sug-

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gestive article on this subject from the pen of Mr. Edward Lovett, who is well-known as an enthusiastic and scientific collector of objects illustrating the evolution and history of objects of daily use, and pleads for a museum specially set apart for the preservation and intelligent exposition of objects of this kind, and contends quite rightly that such an institution would be second to none in popular interest. The only drawback to the article is an editorial footnote (for which we are sure Mr. Lovett is in no way responsible), which brings a railing accusation of want of care for the needs and interests of the public against curators as a whole, which we venture to believe is in no way deserved. If the editor had been aware of the amount of thoughtful attention which is given in our discussions, and on other occasions, to the best means of instructing and educating the public, he would not have written it.

ABROAD.

LABELS FOR THE STUDY COLLECTIONS.—In *Bollettino dei Musei di Zoologia della R. Universitá di Torino*, No. 386, E. Brunetti has a small paper on labelling insects. His remarks apply equally well to labels for all classes of natural history objects, and indeed to many other museum objects. The first point he makes is that when a date is written wholly in Arabic numerals, as is so often the custom, one cannot tell whether 5/10/1901 means May 10 or October 5. He recommends that the date should be given invariably in the following order:—day, month, year, the month being given in Roman numerals. He might also have warned people against the commercial contraction, '05 instead of 1905, as though nothing had been collected in 1805, or things would cease to be collected before 2005. Secondly, he points out that numerous names occur in all parts of the world, as for instance, Middlesex, Surrey, and Cornwall, in Jamaica; London and Victoria in the United States and Canada, and in other colonies. Therefore, the exact locality should be given in full, including the name of the county or province. To this we may add that it is very important, when detailed information is known, that it should be given with each label as well as entered in the register. We are, unfortunately, acquainted with cases in which curators think it unnecessary to enter the information they possess either in the register or on the label. Such people have mistaken their vocation.

MUSEUM D'HISTOIRE NATURELLE, PARIS.—A collection illustrating experimental geology has recently been established in this museum. The arrangement of the collection follows

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the work of Dr. Stanislas Meunier, published in 1899, under the title, "La Géologie Expérimentale." It is, of course, impossible to exhibit all the experiments in the museum, but such of their results as are not of an ephemeral nature are exhibited with the necessary explanation. The idea is somewhat original and well worthy of imitation in other museums. An account of the collection by Dr. Meunier has been appearing in *Le Naturaliste* since October, 1903.

SLATE AS A BACKGROUND.—In *Anatomischer Anzeiger*, Vol. XXV., p. 105, Dr. F. Blochmann, of Tübingen, advocates the use of slate as a background for anatomical preparations preserved in alcohol. The slate can easily be cut to size, can be bored with the necessary holes, while the object is in position, and can be carved out in places where it may be necessary to receive any projections from the object. The slate is, of course, unaffected by alcohol, and the only caution required is to wash it well after boring, so that the resulting dust may not dirty the preserving medium.

GENEVA MUSEUM.—The death is announced of the Swiss sculptor Charles Toepffer at the age of seventy-five. He has left a fine collection of ancient stained glass and other art objects to the Geneva Museum.

BERLIN MUSEUMS.—The Kaiser-Friedrich Museum at Berlin has just acquired what is said to be the oldest and finest Oriental carpet in existence. It came from the Theodor Graf Collection at Vienna, and once belonged to the Mosque of Muhi-ed-din, at Salihije, Damascus. It was made in the north of Syria, at Emessa, in the thirteenth century, and is decorated with figures of animals, plants, and inscriptions in Arabic, with a most beautiful border.

GALILEO MUSEUM.—A Galileo museum has been opened at Mentana, near Rome.

MUSEUM CO-ORDINATION.—The British School of Archæology at Rome has arranged with the municipal authorities of that city to undertake the preparation and publication of a descriptive catalogue of the collections of Greek marbles in the municipal museums and buildings of Rome. There are many pieces of antique workmanship scattered throughout the city under the care of the municipal authorities as distinguished from the Government collections, and these will now for the first time be carefully examined with a view to their incorporation in the proposed catalogue.

A NUMISMATIC CURIOSITY.—The Museum of Medals has received from an Italian antiquary in Cairo an interesting and important contribution to its treasures in the shape of one hundred tetradrachms, together with a bronze die, such as was used for coining money at Athens in the third century B.C.

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M. Svoronos, director of the museum, is of opinion that the die was stolen by a Greek, and used in Egypt for coining tetradrachms with false metal. As the tetradrachm was worth about 3s. 3d., a handsome income might be earned in this way. Very few of these ancient Greek dies are in existence, as it seems to have been the practice to break them up when a series of coins had been minted. The tetradrachms sent with the die are all marked with the stamp by which the bankers in Egypt checked all pieces of silver passing through their hands.

THE NAPLES GALLERY.—For some time past the question of the Naples Pinacoteca, and of the condition and arrangement of the pictures, has agitated art circles in Italy. Finally the Government referred the matter to the body known as the Central Commission for Historical Monuments; and this body appointed a strong committee to examine and report upon the whole matter on the spot. This committee has now issued its report, which is a severe exposure of the past and present officials of the Naples Museum, and a partial justification of Signor Venturi. After a careful examination of the building and the pictures, and much questioning of the various officials, the committee finds that the collection has greatly suffered from long neglect, and that in many cases the restoration of fine pictures has been carelessly done, causing serious damage. The recommendations deal with two chief aspects of the problem—climatic conditions and the cleaning and restoration of the pictures. The hot and early summer of Naples is as bad for pictures as are the July heats of New York; and yet many of the rooms in the vast building assigned to the Pinacoteca have a southern exposure and are badly ventilated. The committee advises that these, after being as far as possible improved, should be given to the mediæval and modern bronzes, the ceramic collections &c., and that the pictures should go to the coolest rooms. The restorations, &c, have often been very badly done, and no records have been kept. The committee recommends a systematic overhauling of the gallery, re-lining where necessary, cautious washing and varnishing, and very little else. It will interest English collectors to note that they condemn the method of cleaning by exhalation of alcohol, known with us as the Pettenkofer method, which is certainly less dangerous with Dutch than with Italian pictures. It is to hoped that this report, and the attention which it has received in the Italian press, will save the Naples pictures from further deterioration. Many scores of them, it is true, are of little artistic interest, but the Titians, the Bellini, the Parmigiano portrait, and a dozen others are works of the first importance.

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THE FORUM MUSEUM.—Commendatore Boni's appeal for contributions to the Forum Museum has met with a ready response from different parts of Italy, whence numerous contributions illustrative of Roman remains have been sent for the Forum Collection. Thus, the Town Council of Fiesole has sent photographs of the theatre there; the authorities of Genoa, Bologna, and Domodossola have likewise given photographs of Roman monuments in their respective districts; the Archæological Society of Como has presented forty-two volumes of its publications; Signor Beltrami, the eminent architect and Senator, has given a collection of architectural reconstructions of various Roman sepulchral monuments and other objects.

MUSEUM FOR STATE OF PENNSYLVANIA.—A bill is now before the legislature of the State of Pennsylvania to have the former executive building preserved for use as a library, natural history laboratory, and museum. The institution would provide for research work and for the preservation of collections illustrating the fauna and flora of the state, its geology, mineralogical resources, and history. The building is fire-proof, but, if not taken for the above purposes, will be destroyed.

MUSEUM OF FINE ARTS FOR ST. LOUIS.—The St. Louis School and Museum of Fine Arts, to occupy the permanent fine arts building of the recent World's Fair, has received many valuable gifts of foreign and American sculpture, paintings, and applied arts that were shown at the exposition. Four beautiful examples of modern French sculpture were presented by the city of Paris and the French Government. They are: "Diana, the Huntress" and "Echo," by Georges Bareau; "Fleeting Love," by E. Dame; and "The Bread-Carrier," by J. Coutan.

BOSTON MUSEUM OF FINE ARTS.—The new Egyptian Room which is being added to the Boston Museum of Fine Arts will contain some recent acquisitions of great artistic value and importance. Of these perhaps the most interesting is a series of sculptures in wood, dating from the Middle Empire period (2000 B.C.), which were discovered in the rock-cut tombs at Assiut by M. Chassinat in 1903. They include a portrait-statue, 1.12 metres high, of an almost nude man, holding a wand; statuettes of a priest and of a bearer of funeral offerings; and a remarkable group of figures representing the sacrificial slaughter of a steer. Another object of value will be the great polished sandstone sarcophagus of Thothmes I., father of Queen Hatshepsut, in whose tomb, in the Valley of Kings, it was discovered in the course of

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the excavations of 1903-4. This is a gift to the museum by Mr. Theodore M. Davis whose generosity has also endowed the gallery with a beautiful collection of glazed pottery and sculptures in wood from the tomb of Thothmes IV., also at Thebes.

VICTORIA HALL, CALCUTTA.—It is stated that a representative of Lord Curzon has purchased Verestchagin's great historical painting "The Durbar" for fifty thousand dollars, and that the Viceroy of India will present the picture to the Victoria Memorial Hall, Calcutta.

TIBETAN CURIOS FOR PUBLIC MUSEUMS.—Before their distribution to various museums in this country and in India, a large number of Tibetan curios, collected during the recent expedition for the Government of India by Colonel Waddell, I.M.S., have been arranged at the Indian Museum, Calcutta. Buddhistic books, manuscripts, and pictures form the most important part of the collection, many of the manuscripts being beautifully written in gold characters on black leaves manufactured from the bark of a Himalayan shrub. The wooden covers of most of the books are carved to represent scenes from the life of Buddha. A commentary on the sacred writings extends to 225 volumes, and there are many manuals of worship. Some books on Tibetan vocal music show the method of musical notation employed by the Tibetans, a succession of short wavy lines which rise and fall to indicate the various modulations of the voice, the words of the songs being written under the music. Other works in the collection include the Sutras, or sermons of Buddha, a mathematical treatise, a book on poetical language or metaphors, a book of synonyms, biographies of kings and lamas, and a huge wooden-bound volume narrating the history of the death of Buddha, named "Nyang-de" (passing out of misery). The pictures are painted on cloth, silk, or parchment, and the most valuable of them are half-a-dozen very old pictures of Buddha and his sixteen disciples, which were obtained with some difficulty from Dontse. Collections of lamas' robes and of images and of many miscellaneous articles make up the exhibition.

SOUTH AFRICAN EXPLORATION.—A systematic exploration of the fauna of South Africa has been carried on by Mr. C. D. Rudd, and is now to be extended to the northern Transvaal. During the period named Mr. Rudd's collectors have been employed in procuring specimens in Namaqualand, in the Knysna, and other districts of Cape Colony, northern Natal, Zululand, and the Orange River Colony. Some hundreds of specimens of birds, mammals, reptiles, fishes,

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insects, etc., have been collected and sent to the British Museum (Natural History) to be worked out and described. The results so far show a number of species hitherto unknown to science, and also the persistent characters of local varieties, evidencing the influence of geographical and physical surroundings on forms of animal life. The zoological section of the British Association during its forthcoming visit to South Africa, will no doubt give due attention to this faunistic survey of the country.

PERTH, WESTERN AUSTRALIA.—GEOLOGICAL SURVEY MUSEUM:—

GOVERNING BODY.—The Department of Mines.

STAFF.—No special staff other than the officials of the survey, viz., the government geologist, three assistant geologists, and one mineralogist and assayer.

SOURCE OF INCOME.—Government grant.

NATURE OF COLLECTIONS.—Geological. They include (1) Western Australian geological maps, mining maps, and photographs; (2) Western Australian rocks; (3) Western Australian minerals; (4) Western Australian fossils; and (5) a collection in illustration of the economic geology of Western Australia. The collection principally comprises the material acquired by the staff in the ordinary course of their field duties, and are designed to illustrate their maps and reports.

TIMES AND TERMS OF ADMISSION.—Open daily during ordinary official hours. Admission free.

PUBLICATIONS.—An annual progress report, for presentation to Parliament; maps and bulletins.

CURATOR.—A. GIBB MAITLAND, Government Geologist.

CLERK.—P. T. ATKINS.

Correspondence.

To the Editor of *The Museums Journal*.

A CORRECTION.

For the credit of the curators of museums in Great Britain, I think it ought to be stated that the paragraph entitled "Where is it?" on page 142 should have been placed under the heading "Abroad."

ONE WHO KNOWS THE ANSWER.

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MUSEUMS ASSOCIATION.

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Hon. Secretary and Editor :

E. HOWARTH, Museum and Art Gallery, Sheffield.

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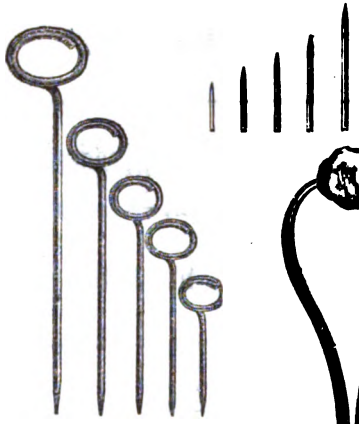
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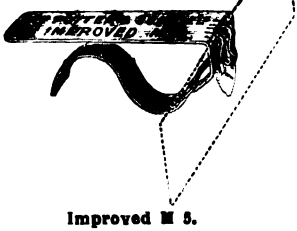
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FOGG ART MUSEUM
HARVARD UNIVERSITY

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THE

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THE ORGAN OF THE MUSEUMS ASSOCIATION.

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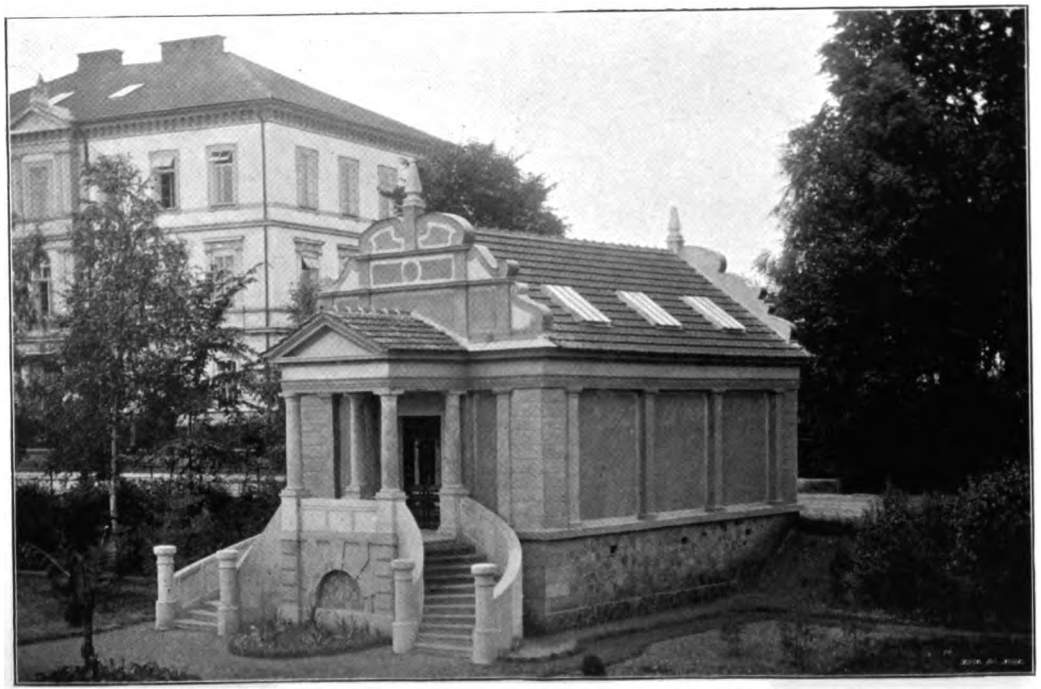
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CONTENTS.

	Page
The New Local Museum in Bad Bielohrad, near Jitschin, Bohemia.	405
A System for the Registration of the Contents of Museums.. ..	407
Museum Publications:—	
Anales del Museo National de Buenos Aires	412
Records of the Albany Museum	413
Hints for Curators—"The Preservation of Antiquities" ..	413
General Notes:—	
Retirement of Mr. J. M. E. Bowley, Sunderland	415
Retirement of Mr. E. T. Newton	416
Appointment	417
Dr. E. Ray Lankester..	417
British Museum	417
British Museum Trustee	417
British Museum (Natural History)	417
South London Art Gallery	418
Art in Whitechapel, London..	418
Preparing for the New Art Gallery, Manchester	418
Watts' Exhibition in Manchester	419
Bradford Exhibition Finance	419
Bradford Natural History Museum..	419
Leeds Museum	419
Museum for Windermere	420
Bequest to the Art Gallery, Newcastle	420
Norwich Castle Museum	421
Croydon Museum	421
Rugby School Museum	421
National Gallery, Dublin	421
Patterson Museum, Belfast	421
Glasgow Art Galleries Plebiscite	421
The Scottish National Galleries	422
The Royal Scottish Museum..	422
Exhibition of Embroidery	424
A Whistler Nocturne	424
Discovery Expedition..	424
Modern Pottery for Museums	424
The Selection of Pictures	424
Miniatures Stolen from a London Exhibition	425
Millport Marine Biological Station	425
A Lady Museum Curator	426
Nelson Relics	428
Obituary: Colonel Irby	429
Paris, Musée d'Histoire Naturelle	429
Friends of the Louvre..	429
Whistler Exhibition at Paris	430
Gifts to Museums, Paris	430
Schools and Museums..	430
Italian Art Treasures	430
Krefeld, Kaiser Wilhelm Museum	430
Provinzial Museum, Hanover	431
A Costly Desk	431
Federated Malay Straits Museum	431
Museum Attendance	431
The Last of a Whale	432
New Bird Groups at the American Museum of Natural History	432

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LOCAL MUSEUM AT BAD BIELOHRAD.
THE SCHOOL-HOUSE IN THE BACKGROUND.

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THE MUSEUMS JOURNAL.

Vol. 4. *June, 1905.* *No. 12.*

The New Local Museum in Bad Bielohrad, near Jitschin, Bohemia.

By Dr. ANTON FRITSCH.

(Plates XIII.—XVI.)

DURING my first visit to England in 1860, I became acquainted with a small local museum in Weymouth, founded by Robert Damon, so well known for his geological work in that neighbourhood. Since then, I have striven by many articles to bring about the establishment of similar museums in Bohemia. But since writing produced no effect, I finally decided to call such a museum into existence myself. A favourable opportunity presented itself in Bad Bielohrad, where I was staying in 1903 for the sake of my health. I met with support from the town council, who gave a building-site for the purpose, and with help from a committee which provided the building materials and necessary funds.

In November, 1903, the building was taken in hand, and was finished in June, 1904 The cost amounted to £500, that of the interior installation being about £200. The accompanying sketches (figs. 1 and 2) give an idea of the plan and

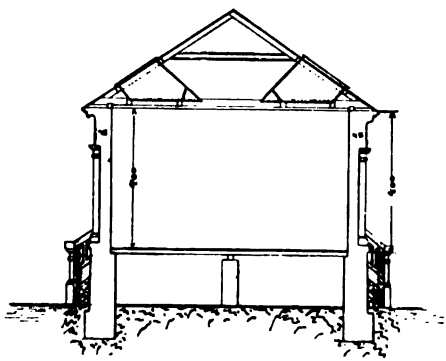


Fig. 1.—Section across the building.

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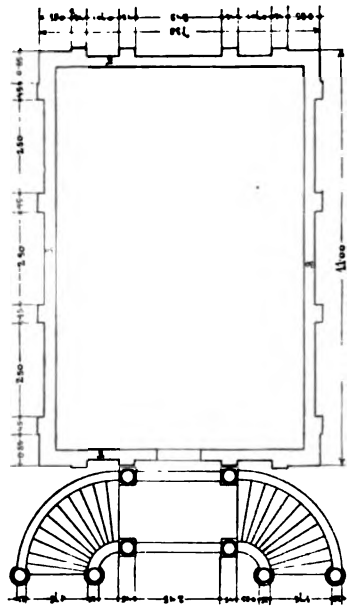
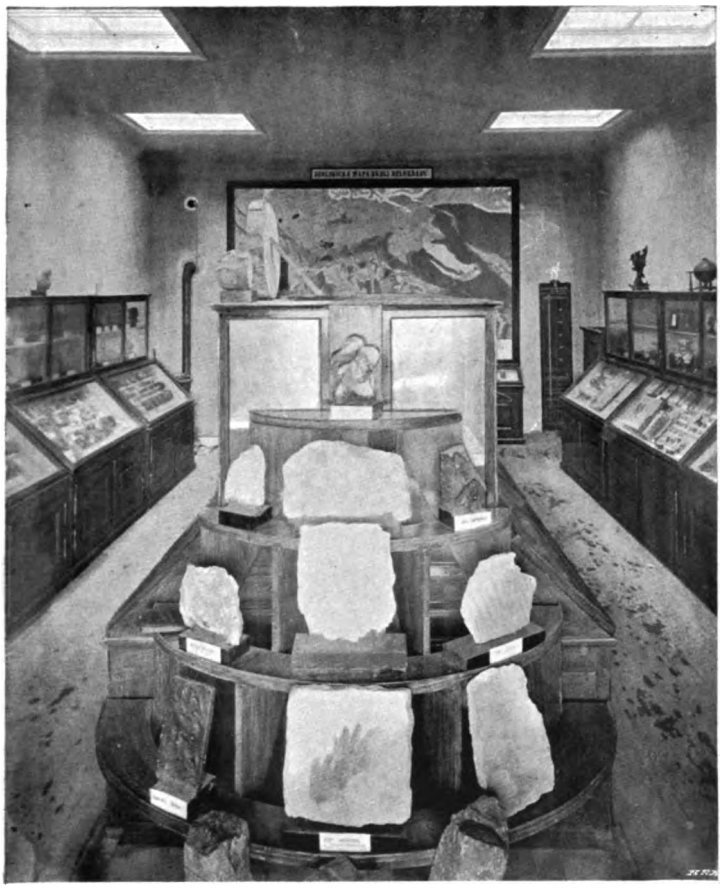


Fig. 2.—Plan of the building.

section. The floor measures 65 square metres, and the hall is lighted by six large windows in the roof. Along the wall on the left side are four cases containing a geological and palæontological collection. On the end wall (see Plates XII. and XIII.) is delineated a geological map of the neighbourhood, 4 metres wide and 2½ high; beside the explanation of the colours lie hand-fragments of the formations represented on the map. Along the right-hand wall are four cases containing the archæological and ethnographical collection. Down the middle of the room stand six cases with the zoological and botanical collections. Examples of the local industries also come here. (Pl. XIII.). Every part of the collection includes first a small explanatory collection (Pl. XIV.), and then objects from the region between Jitschin, N.-Paka, and Horzic.

This enterprise may serve as a model for small museums, and has been founded in the hope that ere long many similar

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MUSEUM AT BAD BIELOHRAD.

INTERIOR SEEN FROM NEAR ENTRANCE.

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MUSEUM AT BAD BIELOHRAD.

LEFT SIDE, SHOWING CENTRAL CASES.

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MUSEUM AT BAD BIELOHRAD.

INTRODUCTORY GEOLOGICAL SERIES.

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museums may be established in Bohemia. Much material suitable for such a purpose has already been collected in the smaller towns, but hitherto has been preserved in unsuitable premises, either in school-buildings or in town halls. It has therefore been difficult of access, and, on account of the want of space, displayed neither systematically nor instructively. The museum herein described has already formed the subject of a detailed report to the Ministry for Culture and Education.

A System for the Registration of the Contents of Museums.

By L. WRAY, I.S.O., Director of Museums, Federated Malay States.

A GREAT deal has been written on the subject of Museum Registration, and several papers on it have already appeared in the Journal of the Association, but it is such an important matter, to all those who have anything to do with the administration of museums, that probably another paper on it may be considered admissible.

It became necessary to adopt some workable system of registration in the Perak State Museum. One method had been tried some time back. There were accession books, registers and catalogues for each of the different departments, and a general index, by which it was supposed that particular entries and specimens could be found. In practice, however, it was found to be quite unmanageable. A careful study of the methods now in use in other museums was therefore made while the writer was on leave in England in 1902 and 1903. It is unnecessary to enter into the process of selection by which the system which was finally settled on was evolved, but it will probably suffice to describe it in detail. Naturally it is a modification of other systems, principally in the direction of simplification, by the elimination of unnecessary complications.

The system is worked entirely with cards, no books of any sort being used. Others have in part discarded them, and

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Mr. E. E. Lowe, of the Plymouth Museum, has even gone as far as using books in conjunction with loose sheets and card catalogues, but books do not appear to have been altogether dispensed with before.

The central idea is this: a duplicate series of cards form the "Register" and the "Catalogue," the cards of the register being filed in the order of the accession numbers of the specimens, and the cards of the catalogue in the order in which the specimens are arranged in the museum.

Now to come to details. The card selected was a form printed by the Library Supply Company, measuring 3 ins. × 5 ins. and ruled as shown:—

Accession No.	Date when Received

Place in Museum

DESCRIPTION OF SPECIMEN.

.....

.....

.....

.....

.....

WHERE PROCURED.

.....

.....

.....

.....

HOW OBTAINED.

PRESENTED BY .....

BEQUEATHED BY .....

PURCHASED FROM .....

COLLECTED BY .....

It is possible that a better allotment of space might be made, but the cards answer their purpose very well. When a specimen is received, two of these cards are filled in with the particulars concerning it, and the specimen is numbered by sticking on a ticket or painting or writing a number on it. If it is to go into an exhibition or store case, the number of that case is written on the cards under the heading, "Place in museum." One card is then filed in the register, in the order of its accession number, and the other card is filed in the catalogue under the case number, in its proper place in

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relation to the arrangement of the specimens in that particular case. For this purpose each gallery has been given a letter, and each case has been numbered, the numbers running from one upwards in each room. A wall or portion of floor-space which is used for displaying exhibits, is treated as a case, and given a number also. So if 17 F. is written on a card, it will mean, in the Perak Museum, case No. 17 in the comparative ethnology gallery.

One or more drawers of the catalogue cabinet are given to each gallery. The drawers, in this particular instance, hold 3000 cards, and have two brass card-holders in front to take labels indicating the contents. The drawers are sub-divided by guide cards into sections representing the cases. This is perhaps best done by using third guides, the odd case numbers being written on the left-hand and the even numbers on the right-hand cards, while the centre guides are reserved for sub-dividing the contents of the cases. These sub-divisions may be orders, classes, or genera, in the zoological or other natural history galleries, or any other divisions in which the collection is arranged in other galleries. Further sub-division is effected by the use of coloured cards, which are plain ruled or blank for this purpose. These same or different coloured cards are used for cross references. There is a limit to the use of guides, because when they are too close together they cannot be read when looking at a drawer of cards.

The accession numbers are used with a date, thus:—1420-04 or 1343-05, a fresh number being started each year. The actual date of receipt is written on the right-hand upper corner of the card. In the register guides at each hundred are used. These are also third guides, and the odd and even numbers are written on the left and right-hand cards respectively, a centre card being used to denote the year. This is only necessary when a change of year takes place. Let it be supposed that in 1904 the last card used was 1235; then the last guide used would be 1200-04, and the next guide would be 100-05. The centre guide, bearing 1905 on it, would then come between cards Nos 1235-04 and 1-05. It might save time to sub-divide the register further, say into

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fifties. In this case fourth guide cards would probably be best, as the hundreds would still come on either side, and the fifties alternately in the central half, with a distance equal to the thickness of two hundred cards between each guide.

In the case of a specimen or group of specimens from one source, which have to be examined and classified, or mounted, or possibly even sent away for identification, salmon-coloured cards are used, and one card is filed in the register and the other in a drawer of the catalogue cabinet set apart for the laboratory. When the specimen is ready for exhibition, the salmon cards are destroyed and white ones filed in the ordinary way. If the salmon card is a group or lot card, then it will be necessary to use white cards for each of the specimens, and if the accession number was, say, 360-05, to give them decimal numbers, thus:—$\frac{360}{1}$-05, $\frac{360}{2}$-05, &c. As each specimen of a group or lot is worked out, it can be given a decimal number and the salmon card retained, until all the specimens in it are worked out, and find permanent resting-places either in the exhibition, study, or duplicate series. Except in these cases, lot or group numbers do not appear to have anything to recommend them, and as far as possible each specimen is given a number of its own.

In starting a new system of registration in a museum, the old collection, as well as the current acquisitions, have to be included in it, and there is a slight difficulty in the treatment of the two classes. It was decided in our case to date them with the year of registration, adding the date of acquisition, when known, on the right-hand corner, and in the case of accessions, to keep a list of the numbers for use in making up the report of the year's work. It might have been better to have used, say, buff cards for all the old stock and white for all the new; but this was not thought of at the time of ordering the cards, and being in such an out-of-the-way place, was impossible to do subsequently without a delay of probably six months or more.

Should a specimen be destroyed, and such things will happen, even in the best-regulated museums, its card in the catalogue may either be torn up, or preferably transferred to

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a drawer set apart for the purpose. In either case a reference must be written on the card in the register. The history of lost specimens is often of use and well worth preserving. Should this department unfortunately get large, it must be sub-divided by guide cards also, so that particular cards can be found without undue loss of time.

Loan collections can be treated, by setting aside a drawer of the catalogue cabinet for them. A record can here be kept of specimens lent or of specimens received on loan. In the latter case it is probably advisable to keep a small separate register of them, as it is not convenient to put them on the main register. For this purpose the cheaper qualities of cards are good enough, and a coloured one could be used with advantage.

In practice thin, best quality, white cards have been used for the ordinary entries; thick, best quality, white cards for the guides; salmon pink cards for the undetermined specimens; blue cards for special specimens, such as those which have been figured or described, or co-types; and buff cards on which to write classification and cross reference notes.

It will be apparent, that by this system it is always possible to re-arrange a case or gallery, or to insert or remove specimens anywhere in the collection. A whole line is given to "Place in Museum" on the cards, so it is easy to scratch out a case-number and write in a new one, whenever a change is necessary. Any system which does not allow of the re-arrangement of the collections is defective. Unfortunately, whenever a worker in systematic natural history studies a subject he thinks it necessary to re-name and re-arrange almost every genus and species included in it. Until a stop is put to this pernicious habit of the systematists (by, say, imposing a fine of 10/- in the case of a species and 20/- in the case of a genus, the fines to go to a benevolent fund for the benefit of prematurely-decayed museum officials) we must allow for a constant change of classification of nearly the whole of the contents of a museum.

It is a fairly simple matter to find any particular card, or group of cards, for it can be traced if the number of any one

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of the cards in the group is known, by hunting it up in the register and finding the gallery and case number: or if the place of the group in the scientific sequence adopted in the collection is known, or if the number of the case in which the group is situated is known, by looking it up in the catalogue.

The catalogue, when arranged with its guides, can be used by anyone, for there is no elaborate system or set of symbols to learn and remember before it can be understood. This elaboration is the great drawback to some of the ingenious systems which have been proposed. In my experience of museum administration, time is always too short to do the work which should be done, and the useful innovations are those which save time and labour. In this connection, it may be added, that, as the entries on one set of cards are exact copies of those on the other set, any clerk capable of copying can do one half of the whole work of registration.

Museum Publications.

ANALES DEL MUSEO NATIONAL DE BUENOS AIRES, series 3, vols. 2 and 3, 1903, 1904.

These volumes consist entirely of original scientific memoirs and contain nothing in the way of a report on the general condition and progress of the museum from which they emanate. The contributions embrace a great variety of subjects in all branches of natural science. Most of them are short, but some are long and elaborate treatises; such for example as the memoir on the "Diprotodonts of the order Plagiaulacoidea and the origin of the Rodents and the Polymastodents," by Prof. Ameghine; "The Upper Cretaceous Mollusca of Eastern Argentine," by Dr. von Ihering; and the "Delectus Hymenopterologicus Argentinus," by Dr. Holmberg, in vol. 2, whilst vol. 3 is occupied entirely by a single memoir on "The Phylogenetic Morphology of the Upper Molars of the Ungulata," from the pen of Dr. Ameghine. These appear to be annual volumes,

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being successive years and if so they indicate a highly creditable amount of original work on the part of the director and his colleagues.

RECORDS OF THE ALBANY MUSEUM, Vol. I., Part IV., issued April 4th, 1905.

In the present issue of the *Records*, Mr. P. Cameron gives a second paper on the Hymenoptera of the Albany Museum, in which are described no less than eighty new species and six new genera. Following this is another paper on "Some new genera and species of Hymenoptera collected at Dunbrody, Cape Colony," in which Mr. Cameron further describes twenty-one new species and three new genera. Mr. Cameron has long been known for his work on Hymenoptera, but even the work of an authority may be questioned when it results in such a wholesale creation of species. Not a single species is figured, and it is doubtful if the description alone is of much service. The author might have taken warning from his own experience in this matter, for in describing a new species of *Halictus (H. heliophilus)*, he says, "I am not sure but that this may be *H. pallidapennis*, Sm., but without an examination of the type it is impossible to decide this from the description" After an admission of this kind, who would consider Cameron's species a valid one, and is not the same difficulty likely to occur with his own descriptions of other forms? The two papers represent much detailed research, but the absence of figures will seriously injure their usefulness. Dr. Broom contributes several interesting notes on South African fossil reptiles, in which he describes new genera and species, one genera allied to *Hyperodapedon* receiving the name of *Howesia* in honour of the late Prof. G. B. Howes. Dr. Schönland and Mr. E. G. Baker are responsible for papers on the South African *Aloe* and species of *Indigofera* respectively.

HINTS FOR CURATORS.

"THE PRESERVATION OF ANTIQUITIES" (a Handbook for Curators) by Dr. Friedrich Rathgen. Translated by George A. Auden, M.A., M.D., (Cantab), and Harold A. Auden, M.Sc. (Vict.) and D.Sc. (Tübingen). Cambridge University Press, 1905. 4/6 nett.

Dr. Auden and his brother have conferred a signal benefit on curators in all English speaking countries by their trans-

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lation of Rathgen's invaluable work on the preservation of antiquities. There are few museums which do not contain antiquities of some sort or other, and there are few indeed in which the curator has not had to watch with sadness the deterioration, or even the loss, of useful and interesting objects. All such curators, and all who are threatened with such painful experiences, will welcome a book which will enable them to grapple with the difficulty. Wide-spread as are the evils of which we complain, only one systematic effort to deal with them has so far been made. At the request of the Prussian government, Dr. Voss wrote a very useful work on the subject ("Merkbuch, the excavation and preservation of Antiquities," 2nd edition, Berlin, 1904). Dr. Rathgen's later and fuller work, therefore, meets a widely felt need.

The work is divided into two parts: Part I deals with the changes undergone by antiquities before and after excavation; Part II discusses methods of preservation and restoration. Part I has something more than an academic interest for the curator, for upon his knowledge of the conditions in which his specimen was found will depend his selection of the method for checking its decay and restoring it to its previous state. Dr. Rathgen discusses the changes produced in objects of limestone, clay, metal and organic substances. The formation of rust is carefully considered, and various theories on the chemistry of this troublesome change are laid before the reader. Each of these various theories will no doubt find its supporters; but, we doubt whether Krefting's notion of the production of ferrous chloride and metallic sodium by the action of iron on common salt will meet with general assent—even as an intermediate reaction. The changes induced in copper and bronze, the formation of verdigris and patina, are very fully discussed. The author wisely dismisses the theory of Mond and Cuboni, that destructive oxidation of copper is due to the action of bacteria, indeed Stavenhagen's researches are fatal to this supposition. Careful attention is drawn to the action of chlorine, and the formation of incrustations of a substance identical with Atacamite is pointed out. The translators have naturally been somewhat troubled to find a

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proper equivalent for "Edel patina," and we cannot suggest a better translation than the one they have used—"noble" patina. Such difficulties are by no means unknown to those who have to translate the picturesque and poetic phraseology of the Germans into our colder and more prosaic language. The second part of the work considers in detail the methods for the treatment of stone, earthenware, metals, bone, leather, textiles, wood and of various other organic substances. The methods for the steeping and impregnation of stone objects are fully described and illustrated, and a recipe is given for a cement to be used in the restoration of earthenware, &c. For the preservation and restoration of iron objects, the methods of Krause, Ekhoff, Straberger, Steffenson, Blell, Krefting and Hartwich are fully dealt with, and the treatment of bronzes is carefully considered—especially the methods of Finkener and Krefting. Much attention is given to the preservation of organic substances, especially wood, and the methods of Leiner, Spoerschneider and Herbst are described. There are several useful hints on the general care of specimens and the construction of cases.

With regard to the translation itself, we may say first of all, that it was undertaken with the warm approval of Dr. Rathgen, who kindly supplied some additional matter that did not appear in the German edition. The translators have added several useful notes and two appendices, one on a method for taking "squeezes" and another on "Zapon." They have also added the results of some experiments carried out at York on the methods of Finkener and Krefting.

General Notes.

AT HOME.

RETIREMENT OF MR. J. M. E. BOWLEY, SUNDERLAND.—After holding the position of curator of the Sunderland Museum and Art Gallery for a quarter of a century, Mr. Bowley is about to retire, his official connection with the institution terminating at the end of June. To the regret of all his numerous friends, Mr. Bowley is compelled to take this step on account of his health, which it is hoped will be re-estab-

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lished by the rest and leisure which the relinquishment of his official duties will bring. Into the past half century he has crowded the lifetime of several ordinary men. As a youngster he joined the navy, and there is not a British station in any quarter of the globe where he has not been on duty. After serving "27 years and 227 days," he had to bid good-bye to the navy and retire with the status of chief petty officer and gunnery instructor. A Kent man, his association with Sunderland began when he was drafted to the port as gunnery instructor on board the Naval Reserve training ship "Durham," which for many a long year lay moored to the dock quay adjoining the Gladstone Bridge. Here he remained for two years, and then, on the completion of the museum and library buildings in the Borough road, he came ashore for good and accepted the post he is now about to relinquish. Mr. Bowley is particularly proud of the geological and natural history sections, in which he has centred the greatest care, and which, he justly claims, will compare favourably with those of any other museum in the Northern counties. Four years ago the collection of Wearside pottery was commenced, and already this section possesses a number of really interesting and precious specimens of the ancient Wearside craft. Under his care, also, the art gallery was inaugurated with 14 pictures. To-day, it is full with 122, and the original works, to make room for recent additions, have been relegated to the less pretentious regions of the Town Hall. According to Mr. Bowley, there are literally tons of museum treasures stored away through lack of room in which to display them, and his parting hope is that before long the committee will utilise the new revenue from the recently-adopted Museum and Gymnasium Act and embark upon an extension of the premises.

Retirement of Mr. E. T. Newton.—Mr. E. T. Newton, F.R.S., palæontologist to the Geological Survey, retired on May 4th, after a distinguished service extending over forty years. In 1865 he joined the Geological Survey and served under Prof. Huxley and Robert Etheridge. On Mr. Etheridge's transfer to the British Museum, Mr. George Sharman and Mr. E. T. Newton were appointed joint palæontologists to the Geological Survey, and on Mr. Sharman's retirement in 1897 Mr. Newton remained as chief of the palæontological department. The loss of his great experience and knowledge on all branches of palæontology, to say nothing of the personal loss, will be widely felt in the museum at Jermyn Street by the officers and by the visitors, who come for assistance in the study of fossils.

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APPOINTMENT.—Dr. F. L. Kitchen, son of Mr. W. H. Kitchen, of Ellerslie, Gosforth, Cumberland, has been appointed to succeed Mr. Newton as chief palæontologist to the Geological Survey. Dr. Kitchen is an M.A. of Cambridge and received his palæontological training under Prof. Von Zittel, at the university of Munich, joined the staff of the Geological Survey in 1898, and has published important monographs on fossil invertebrata in the "Palæontologia Indica."

DR. E. RAY LANKESTER. — The degree of Doctor of Science has been conferred by Oxford upon Edwin Ray Lankester, M A., F.R.S., director of the Natural History Museum, South Kensington.

BRITISH MUSEUM.—By the generosity of the Marquis of Sligo, the British Museum has just acquired a monument of the highest importance in the history of ancient architecture; this is no less than the complete shaft of one of the columns which decorated the entrance of the famous so-called "Treasury of Atreus," at Mycenæ. It is proposed to re-erect the completed shaft in the Archaic room of the British Museum, with a restoration of the base, capital, and abacus, such as is now possible from a combination of the scattered fragments in Berlin, Carlsruhe, and other museums with what has recently been set up in Athens.

BRITISH MUSEUM TRUSTEE.—The election of Viscount Dillon to be a trustee of the British Museum fills the vacancy on the board of trustees caused by the death of Sir William Harcourt, and completes the full number of trustees authorised by the Act of Parliament incorporating the museum. Viscount Dillon is not new to the office, he having been an ex-officio trustee during his tenure of the presidency of the Society of Antiquaries; and he has had other official association with the museum in his capacity of curator of the collection of armour at the Tower, which was transferred to the care of the trustees of the British Museum two years ago, though it is understood that this arrangement may shortly be modified.

BRITISH MUSEUM (NAT. HIST.).—By the bequest of the late Mr. A. Fry, the entomological section of the Natural History Museum at South Kensington will receive one of the largest additions ever made at one time in the annals of the department. Mr. Fry's collection of coleoptera insects is the most extensive of the kind in this country made by a private collector, the number of specimens contained in his cabinets being estimated at not far short of 200,000. The collection is full of great rarities, obtained from all parts of

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the world, and the principal portion of it consists of specimens already named and described, thereby adding greatly to its scientific value. The cabinets will be shortly removed to South Kensington, but it must be some considerable time before the mass of material is carefully examined and incorporated with the national collection.

SOUTH LONDON ART GALLERY.—Mr. George Frampton, R.A., has received a commission from Mr. Passmore Edwards to execute a bust of the late George Frederick Watts, R.A., which is destined for the South London Art Gallery.

ART IN WHITECHAPEL, LONDON.—The trustees of the Whitechapel Art Gallery, of whom Canon Barnett is Chairman, report that during 1904 there were four free loan exhibitions—one of Dutch pictures, one of amateur art (mostly the work of neighbouring clubs and societies), one illustrating the Indian Empire, and one (of children's work) organised by the late School Board. The total attendance was about 340,000, making, since the opening in 1901, a grand total of more than 1½ million visitors. The director (Mr. Charles Aitken) has organised, during the quiet hours before the admission of the public, visits from the schools, so that the children may be taken round in parties of ten or twelve by guides, who explain what is to be seen. The children become in many cases teachers of their parents, and a common sight on a Sunday afternoon is a boy or girl acting as guide to the family party. The Indian Exhibition, with lectures by some of the best authorities on the art and life of India, was probably especially beneficial in widening the visitors' minds and furnishings new subjects for thought and conversation. "But," say the trustees, "the undone is greater than the done." There are stories of objects in public and private collections now dumb which might be made to speak and tell of their peoples, their trades, and their countries." The income of the gallery is derived from a grant of £500 per annum from the London parochial charities and from voluntary contributions amounting to about £950. Another £500 per annum, to enable the gallery to continue and extend its useful work, is urgently needed.

PREPARING FOR THE NEW ART GALLERY, MANCHESTER.—A deputation, including the Lord Mayor of Manchester, has been sent by the art gallery committee to visit the principal picture galleries of Belgium, Holland, and Germany. Their object has been to acquire information which will be useful to the committee when they select a design for the new art gallery which will be built in Manchester. The deputation visited about a dozen cities, each of

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which has several large and important galleries. Their report will be voluminous, and will doubtless contain much valuable matter on the various points that have to be considered in the building and arrangement of art galleries. The members of the committee who accompanied the Lord Mayor were Mr. Councillor Butterworth, Mr. J. D. Milne, and Mr. J. E. Phythian.

WATTS' EXHIBITION IN MANCHESTER.—This Exhibition was opened in the Art Gallery, Manchester, last month, and includes many of the pictures shown at the rooms of the Royal Acadamy earlier in the year, as well as a few other pictures from Mr. Watts' late residence. They have been arranged by Mr. Geo. Clausen.

BRADFORD EXHIBITION FINANCE.—At a meeting of the executive committee of the Bradford Exhibition, held in May, the balance sheet presented showed a profit of £15,000. It was decided to recommend the city council to devote £10,000 towards furnishings for the Cartwright Memorial Hall, which we presume, means the purchase of pictures or other works of art, and the other £5,000 to go towards the building fund, to meet the cost beyond the sum of £47,500 given by Lord Masham.

BRADFORD NATURAL HISTORY MUSEUM.—The museums committee of the Bradford city council have been considering the question of the use to be made of the museum accommodation at the Cartwright Memorial Hall. There are four rooms at this hall available for museum purposes, one of which—viz., the small room on the right hand of the main entrance, has already been appropriated as an Old Bradford room. The committee decided that the large room at the east end on the ground floor should be devoted to a collection illustrating the progress of human arts, and that the large room at the west end on the same floor, with the adjoining small room, should be utilised for the accommodation of a natural history collection, on lines suggested in a memorandum drawn up by the council of the Bradford Scientific Association. It was further agreed that the collection should be, as far as possible, confined to the natural history of Yorkshire, although the committee reserve to themselves freedom to consider on their merits any other suggestions which may at any time be made, and also to accept, if thought desirable, any objects or specimens offered to them not of Yorkshire origin.

LEEDS MUSEUM.—Leeds is behind all the large towns of the kingdom in its museum accommodation, and there are many places of comparatively insignificant size that can boast

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much better museum buildings than the largest Yorkshire town. This is probably in some measure due to the fact that the museum of Leeds does not belong to the municipality, but is the property of the Philosophical Society of that city, whose limited funds do not enable them to meet public requirements in a satisfactory manner. How very little the museum enters into the general life of the community is shown by the smallness of the number of visitors, scarcely reaching 20,000 a year, or less than a tenth the number in other Yorkshire towns. A charge is made for admission to the Leeds museum, which doubtless accounts to a great extent for the paucity of visitors who enter its portals, while at the same time it guarantees an exact record, which is not always the case in museums, for recently, in another Yorkshire town, a visitor was surprised to find the turnstile make four revolutions when he passed in, and later, three other visitors registered two, three, and four respectively, the curator's wife, bringing up the rear, and adding another three. But notwithstanding the charge made for admission to the Leeds museum, its central site and the nature of its contents ought to draw a much larger number of visitors than enter it, and probably a little modernising of methods might bring this about. The authorities appear to be awakening to the matter, for committees of the council have been instructed to confer with the Philosophical Society, to arrange to provide better accommodation for the museum, which it is hoped will receive direct support from the corporation. In fact, the best arrangement would be to hand the collections over to the corporation, who should give an undertaking that they would provide a suitable building for them, and arrange for their proper use and maintenance. The site of the present building, from its central position, should be of sufficient value to realise enough money to erect a museum worthy of its purpose in a more suburban situation, where there would be less danger of damage from unsuitable atmospherical conditions.

Museum for Windermere.—Mr. Benjamin Atkinson Irving, J.P., of Birthwaite House, Windermere, has bequeathed, subject to the life interest of his wife, £1,000 for the purpose of purchasing a site and erecting a building for a public museum at Windermere.

Bequest to the Art Gallery, Newcastle.—A valuable bequest has been made by the late Miss Dobson, Newcastle, to the Laing Art Gallery, of several valuable paintings, by Carmichael, Richardson, and other well-known artists, as well as some very quaint and interesting pieces of furniture and some old drawings of Newcastle-upon-Tyne.

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NORWICH CASTLE MUSEUM.—The publicity given to the sale of the Norwich chalice, which last month realised rather over £200 at 445s. an ounce, has induced a few friends of the Norwich Castle Museum to start a fund for the purchase of this fine specimen of Norwich 16th century craft.

CROYDON MUSEUM.—Mr. John Morgan has presented to the Grange Wood Museum, Croydon, a collection of shells and corals, which he has also arranged and labelled, the inauguration of the collection being made the occasion of a special gathering, at which Mr. Morgan delivered an interesting address on the use of museums.

RUGBY SCHOOL MUSEUM —Rugby School Natural History Society has made satisfactory progress during the past year. Two important additions have been made by gifts to the museum, namely, a collection of British butterflies and one of birds' eggs, the latter including many rare specimens. The conservatory, containing the greater part of the vivarium has been rebuilt, and a new case is in course of construction for the geological collection.

NATIONAL GALLERY, DUBLIN.—Doubt has been thrown on the genuineness of a picture stated to be by Corot, recently presented with three other paintings by Constable, to the National Gallery of Art, Dublin, by the Princeand Princess of Wales, as announced in the *Journal*, vol. 4, p. 318. The general opinion, however, appears to be that the work is an early example by Corot, and does not quite fully represent that artist's recognised style. The danger of mistakes on the attribution of pictures is increasingly intensified by the inflated prices paid by those more gifted with money than artistic perception, so prevalent now-a-days in nearly all art sales in this country.

PATTERSON MUSEUM, BELFAST.—The first article in the *Irish Naturalist* for April is devoted to an illustrated description of the Patterson Museum in the new People's Palace at Belfast. The greater portion of this natural history exhibition is contained in a lofty chamber 75 feet in length by 25 feet in width. The work of planning the cases and obtaining specimens with which to fill them was entrusted by the managers of the palace to Mr. R. Patterson, who seems to have carried out his task with conspicuous success Specimens were contributed by a large number of donors, and Mr. Patterson himself has consented to act as honorary curator.

GLASGOW ART GALLERIES PLEBISCITE.—The municipal ratepayers of Glasgow have decided by a majority of 8,208 to open the city art galleries on Sundays. The city asses-

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sor's staff issued no fewer than 141,642 double post-cards. Owing to changes of address since the municipal roll was made up last year, 7,030 post-cards had to be discarded as doubtful owing to the fact that the voter had not signed his name or had obscured his voting intentions by copious comments. The total voting in favour of the opening was 53,389, and against, 45,181. No fewer than 31,309 voters did not take the trouble to return their post-cards. In twenty out of the twenty-five wards there was a majority in favour of the opening of the galleries.

THE SCOTTISH NATIONAL GALLERIES.—The Commissioners of the Board of Manufacturers in Scotland have issued their report for the year ended September 30th relative to the National Gallery of Scotland, the Scottish National Portrait Gallery, the Museum of Antiquties, and other establishments under their charge. In the general account the income of the funds is shown to be £11,376, the Government grants amounting to £4,000. The expenditure for the year was £10,297, leaving a balance of £1,079. Some interesting additions have been made during the year to the Scottish National Portrait Gallery, among the most notable being the following: By gift or bequest—oil portrait of Principal W. Cunningham, D.D., church leader and theologian, by Sir J. Watson Gordon, P.R.S.A., presented by Miss Cunningham; marble bust of Sir Nöel Paton, R.S.A., LL.D., by Mrs. D. O. Hill, presented by the artist; oil portrait of Herbert Spencer, by H. von. Herkomer, R.A., painted for subscribers and presented by the committee; oil portrait of General Sir Charles J. Napier, by Jones, R.A., deposited by the trustees of the National Portrait Gallery, London; oil portrait of Samuel Smiles, L.L.D., by Sir George Reid, R.S.A., bequeathed by J. M. Gray, Esq. By purchase—oil portraits: Sir Hew Dalyrample, Bart., Lord President of the Court of Session, attributed to Sir John Medina; Prince Charles Edward Stuart, attributed to Gavin Hamilton; the Duchess of Albany, daughter of Prince Charles and Clemintina Walkinshaw; Prince Henry Benedict Stuart, Cardinal York, by unknown Italian artist; Sir Walter Scott, Bart., by James Saxon; Sir Peter Young, tutor and counsellor to James VI., by unknown artist.

THE ROYAL SCOTTISH MUSEUM.—The report for the year 1904 by Mr. James J. Dobbie, D.Sc., F.R.S., on the Royal Scottish Museum, has been issued as a Parliamentary Blue-book. It states that the past year—the fiftieth since the establishment of the museum—has been marked by the change of name from the Edinburgh Museum of Science and Art to the Royal Scottish Museum. This change, following

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upon the transference of the museum to the Scottish Education Department, emphasises the position which the museum has always held as a national institution. Dr. Dobbie is happy to say that, so far as he has been able to learn, the new title has met with general approval throughout Scotland. It is gratifying to note that there has been an increase in the number of visitors to the museum in the course of the past year. There has also been an increased demand for special facilities for the examination of the exhibits, both from private individuals and from classes of students visiting the museum under the direction of teachers or instructors, and Dr. Dobbie is taking such steps as will gradually adapt the the character and arrangements of the collections to the requirements of such students, especially in the more technical sections, in so far as this can be done without rendering them less interesting or accessible to the general public. Some of the most important alterations made in the casing of the specimens during the past year have been carried out with this end in view. The block of old dwelling-houses at the back of the museum, recently acquired by H.M. Office of Works, has now been pulled down. The danger from fire breaking out in buildings in such close proximity to the museum, and over which the authorities had no control, is thus removed, so far as these buildings are concerned. It is much to be desired that the imminent risk arising from the still nearer and more dangerous buildings which remain, may be a matter for consideration at the earliest opportunity. In reference to the Noel Paton collection, Dr. Dobbie goes on to say :—It was stated in last year's report that the executors of the late Sir Noel Paton had deposited his extensive collection with the museum on loan for two years. The character of this collection and the interest taken in it by the public suggested that an effort should be made to acquire it as national property, and after an exhaustive examination of the collection by a well-known London expert in arms and armour, I secured, with the approval of the Scottish Education Department, an option to purchase the whole collection for the sum of £10,000. It was arranged that a portion of this sum should be provided by H.M Treasury, conditionally upon the balance being raised by public subscription. A generous response was made to the appeal which I issued for assistance, and I mention with special pleasure a donation of 1000 guineas from the corporation of Edinburgh. The interest which the civic authorities have thus and in other ways shown in the scheme has greatly assisted in preserving to the city this large collection of valuable, and in several instances unique, objects gathered together by one of its distinguished

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citizens. It is, however, a matter of great satisfaction that contributions have been received from nearly all parts of Scotland.

EXHIBITION OF EMBROIDERY.—The summer exhibition of the Burlington Fine Arts Club, London, consists this year of English embroidery executed before the middle of the sixteenth century.

A WHISTLER NOCTURNE.—The executive committee of the National Art Collections Fund has issued an appeal to its members, and also to all other lovers of art, to help it to raise the sum of £2,000 for the purchase of Whistler's "Nocturne in Blue and Silver (Old Battersea Bridge)." The present owner of the picture is willing to part with it for this price, on the sole condition that it goes to a public gallery, and his offer remains open but for a limited time—a more favourable bid having been received from America.

DISCOVERY EXPEDITION.—The report on the natural history collection made in the Antarctic regions by the Discovery Expedition is to be published by the trustees of the British Museum, and edited by Prof. E. Ray Lankester, F.R.S. The working out of the collections has been entrusted to nearly fifty naturalists, each of whom will deal with material in which he is specially interested. Inquiries concerning the zoological and botanical collections should be addressed to Mr. F. Jeffrey Bell, British Museum (Natural History), Cromwell road, London, S.W.

MODERN POTTERY FOR MUSEUMS.—Glasgow has had the courage and discrimination to purchase typical examples of modern manufacture of a noted pottery. At an exhibition of pottery and porcelain at the Glasgow Green branch of the Corporation Art Galleries, in Glasgow, of the leading firms of Great Britain, the Della Robbia Pottery had an important display, and the committee of the museums and galleries have decided to purchase a series of specimens amounting in value to £45. This, added to the fact that the Department of Agriculture and Technical Instruction for Ireland purchased the entire series of vases produced in Irish clays, and decorated in the working exhibit of the Della Robbia Pottery Company at the Cork Exhibition, is an encouraging sign for the outside appreciation of Della Robbia ware.

THE SELECTION OF PICTURES.—Mr. S. D. MacColl, the art critic, writes in the "Saturday Review" some rather depressing comments on the selection from Mr. Staats Forbes' pictures exhibited at the Grafton Gallery. "It becomes," he says, "more and more evident that Mr. Forbes, though he secured a quantity of fine things, bought very indiscriminately,

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and did not weed his collection. . . . . But the mass of the work is second-rate, and gives the impression of bargains picked up. Worst of all for the collector's reputation is the English section, where hardly one of the 'Constables' looks genuine." A suggestion was made that Dublin should acquire for the New Gallery en bloc the Staats Forbes' pictures selected for exhibition here. We ventured at the time to discourage this suggestion which was not adopted, and if Mr. MacColl is right it is perhaps as well that sound discrimination was exercised.

MINIATURES STOLEN FROM A LONDON EXHIBITION.—Burglars raided the exhibition of the Royal Institute of Painters in Water Colours in Piccadilly last month, and took ten valuable miniatures. The exhibition was closed as usual at night, and about an hour after midnight an official, making the rounds of the various rooms, found all the pictures in safety on the walls. At eight o'clock the next morning a cleaner entered the galleries, and saw that two cases had been smashed opened and the miniatures taken out, while another case had been removed in its entirety. One of the broken cases contained four eye miniatures, one of them set in a gold scarf-pin. Another case contained a portrait miniature, while the third case, which had disappeared from the wall altogether, held five miniatures. Later, the empty and broken case, robbed of its contents, was found behind one of the gallery doors. A strange sequel followed the robbery, for within a few days the whole of the miniatures were sent by post to the police station.

MILLPORT MARINE BIOLOGICAL STATION. — The annual report of the Marine Biological Association of the West of Scotland, formerly known as the Millport Marine Biological Association, states that the year has witnessed the practical completion of large extensions of the association, by which its premises are made remarkably well adapted for the purpose they are desired to serve. Over thirty societies and classes visited the station during the year between March and September, and over forty students from various universities and colleges pursued their studies in the laboratory during the same period. Mr. Stephen Page, assistant director of the Plymouth Marine Station, will take up his duties as director of the station on July 1. This appointment is the result of the resignation of two members of the present staff. The treasurer's report shows that owing to a grant of £200 from the corporation of Glasgow, the association is able to clear the year's expenses, to open a reserve account, and to begin the year with a balance of £108. 12s. 6d.

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A LADY MUSEUM CURATOR.—Ladies' papers do not often concern themselves with museums, and we therefore feel it is desirable to preserve from oblivion this appreciative notice which recently appeared in one of them:—Stepney Borough Museum, which is housed in the free library building, Whitechapel High street, is one of the smallest in the United Kingdom. Yet it enjoys a high reputation, due to the manner in which the authorities have supported the action of Miss Kate M. Hall, the only lady curator in Great Britain,* who has filled the post efficiently for the last decade. Her connection with the museum dates from a couple of years further back, for at first she assisted the late Mr. Vaughan Jennings in arranging the collection given by the Rev. Dan Greatorex on condition that a room was built to receive it. From that small beginning the museum has developed. In 1895 Miss Hall was appointed curator on the recommendation of the late Sir William Flower, and Dr. Gregory (then of the Natural History Museum). The instructions of the library and museum committee were that the collection was to be made as useful as possible to the schools in the neighbourhood, and of general educational value to the public. There was a good deal of work to be done in the way of arranging the heterogeneous exhibits presented by Mr. Greatorex, filling up gaps in various departments, and labelling in such a way as to impart the greatest amount of information in the simplest language. So far as counsel went, Miss Hall had the assistance of a good many experts, and this was utilised to such purpose that her paper on the museum, read at a congress of curators a few years ago, attracted considerable attention. Miss Hall's views as to the purposes of a metropolitan borough museum were set forth by her a few years ago in a report to the committee. In her opinion it should serve as a safe repository for all objects of local antiquity and permanent historic value, to interest and instruct the people in natural history, arts and crafts, &c., and serve as a stepping-stone to the better understanding of larger museums, especially of the national collections. Beyond this, there should be a reserve collection for students and for purposes of demonstrations, or for loans to schools to assist teachers in practical lessons. This is her ideal when an independent building is erected, with a fairly spacious lecture hall, and situated in an open space, which would be laid out as a garden for observation and experiments. Waiting that good time, the attempt has been made to get as near the ideal as possible The archæological objects are well displayed, but the collection is not large. More has been done in natu-

* This is not quite correct.

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ral history, using the term in a wide sense to include some knowledge of plants, trees, and fossils. The cases contain a good many examples of British birds and beasts, and some foreign ones; there are also a few fresh-water aquaria, some ants' nests, and caterpillars in various stages of development. One special feature is the exhibition of cut flowers, duly labelled, and tree foliage displaying blossoms and fruit. Some attempt is made to spread a knowledge of the forms of the commoner trees—oak, ash, beech, lime, and so on—by means of Irving's photographs of the same tree in full leaf and after the fall in the autumn or early winter. Miss Hall shows with these pieces of the bark and timber, while the labels enumerate the economic uses of each species. Popular lectures by prominent men form part of the curator's programme, and amongst those who have assisted her in this respect are Sir Michael Foster, Sir Victor Horsley, Professor Weldon, Professor Minchin, the late Professor G. B. Howes, Dr. P. Chalmers Mitchell, and Dr. A. Keith. Miss Hall was the first to draw up a definite scheme for nature teaching in connection with a museum, and her example has been followed in the provinces This work has resulted in the conversion of the old mortuary of St. George's in the East into a nature study museum, furnished with vivaria and salt and fresh water aquaria, and an observational hive. The museum is at the disposal of teachers during school hours, and here Miss Hall gives demonstration lessons to groups of school children, up to forty-five at a time. The subjects of the natural history lessons correspond to the months. Thus in September spiders and their webs and brambles are discussed; in October, the falling leaves; in February, the earliest flowers; in June, hay and roses, and so on, the object, of course, being to correlate the subjects with the season, so that illustrative specimens may be easily obtained for class use. For certain standards special subjects are taken—the animal kingdom, elementary physiology, elementary botany, plants and plant life. Judging from the syllabus, and from what one has heard at some of the other demonstrations, notably one on bees, these must be the means of conveying a good deal of practical information. At one time the establishment of classes for teachers was contemplated, but this was abandoned, though teachers and pupil teachers are encouraged to use the museum, and to consult the curator in any difficulty. During the year ending March 31, 1904, sixty demonstrations were given to schools, which were attended by 1921 children and 91 teachers. The general value of the work has been recognised by the London County Council, who have borne the expense of special lecturers. The mu-

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seum was awarded a medal at the Nature Study Exhibition of 1903, and took the first prize at the Dairy Show the same year for an educational exhibit of bees and honey. Those who are interested in any branch of nature study should visit the Stepney Borough Museum or the Nature Study Museum, and, if possible, a demonstration. They will be surprised and charmed to find how much is being done in this direction at the East End.

NELSON RELICS.—A valuable and interesting addition to the collection of Nelson relics in the Painted Hall of "Greenwich Hospital" has just been made by the gift to the Royal Naval College of objects that formed part of the collection of the late Mr John Corbett, of Impney, Droitwich, formerly M.P. for Mid-Worcestershire. It was always Mr. Corbett's intention that at some time the relics should be given to the nation, and his brother, Dr. Thomas Corbett (who, as residuary legatee became possessed of them) has now, in order to carry out the wishes of his late brother, handed them over to Greenwich Hospital, as stated. The collection, which will be placed on view in the Painted Hall as soon as the necessary arrangements can be made, includes the following objects:—A presentation Court sword, the blade damascened with coat of arms and "For my country and King," the grip formed of a crocodile of silver gilt with guard of the same metal, inscribed in medallion, "Victory of the Nile, 1st August, 1798," and an enamel plaque, "The Battle of the Nile" in leather sheath mounted silver gilt, manufactured by Rundle and Bridge. A Bilston patch-box, the lid with female weeping at Nelson's tomb. A portrait of Lord Nelson, a letter glazed and framed, a pair of jardinières, a print of Nelson's coffin, a coloured print of Nelson and his captains before Trafalgar, a coloured print of Nelson's funeral procession. A 2¼-in. gold coffee cup finely enamelled, and said to have been formerly the property of Lord Nelson. A pair of paste buckles on silver mounts, engraved "To Admiral Viscount Nelson from 'St. Vincent,' Sept. 29th, 1803." A miniature painting, portrait of Lord Nelson in gold frame with thirty-eight half-pearls, inscribed to Captain Louis. A gold snuff-box with enamel chequer work inside engraved "N. and B." with coronet. A bronze medal commemorating the "Victory of the Nile." A gold medal struck in commemoration of Trafalgar, 1805. Also a number of valuable articles in silver, amongst them being:—Six Georgian teaspoons with "Nelson" crest. A tankard and cover gilt inside, richly chased with flowers and scrolls, engraved with Nelson's crest. A plain hot-water jug with cover, 6-in. high, 1765, "Nelson" crest. A pierced oval butter dish stand on claw and ball feet with handle, inscribed

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"To Sir Horatio Nelson from H.P." 29th Sept., 1797. A George III. coffee-pot, inscribed with "Nelson" coat-of-arms, and on the reverse "N. and B. from P.," 1799. A circular sugar bowl engraved with "Nelson" crest, 1797. A pair of circular fluted salts, the bottoms engraved with "N" between two anchors and three characteristic devices. A sauce boat, with "Nelson" crest, 1809. A pair of shaped flower-bowls, engraved "Nelson" coat-of-arms, 1752. A milk ewer engraved, with beaded handle, on square plinth. Circular, 1800. "Nelson" crests and coronet.

OBITUARY—COLONEL IRBY.—The death occurred last month of Col. L. H. L. Irby, at the age of 69. Colonel Irby will long be remembered as one of the most thorough and practical of our field naturalists. Throughout his life he took an intense interest in all branches of natural history, ornithology being his favourite subject. He also had a wide knowledge of butterflies and of botany. In company with the late Lord Lilford, who was his life-long friend and fellow-worker, he made Spain his special study, and the two may be jointly viewed as the pioneers of our ornithological knowledge of that region. In 1875 he published a most admirable work on the "Ornithology of the Straits of Gibraltar" (South-west Andalucia and Northern Morocco), a second edition of which appeared in 1894, and which is likely to remain permanently the standard work dealing with the subject. Among his other writings was his "Key List of British Birds," published in 1887, which has proved to be of great utility to all lovers of birds. He was for many years a member of the council of the Zoological Society, and ever took most keen and practical views on all subjects connected with the welfare of the inhabitants of the gardens. In the formation of the excellent life groups at the British Museum of Natural History in Cromwell Road he was also a keen worker, and some of the most remarkable of the cases of British birds there bear his name.

ABROAD.

PARIS, MUSÉE D' HISTOIRE NATURELLE.—The late Emmanuel Drake del Castillo has bequeathed to this museum an herbarium, a botanical library, and the sum of about £1,000.

FRIENDS OF THE LOUVRE.—The Society bearing this title, which devotes itself to obtaining desirable acquisitions for the Musée du Louvre, Paris, is in a very flourishing position. At the last annual meeting it was stated that there are now more than 10,000 members, and its annual budget, exclusive of special gifts, amounts to 40,000 francs.

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WHISTLER EXHIBITION AT PARIS. — M. L. Benedite, curator of the Luxembourg Museum, has organised an exhibition of the works of Whistler. The finest works of the great artist, which were dispersed in French and foreign museums and private collections, have been lent for the occasion, thanks to the support of the French Ambassadors in London and Washington, and of a committee comprising such men as MM. Doumer (president of the chamber of deputies), Chaumier, Delcassé, Leygues, Clemenceau, and Georges Bergers.

GIFTS TO MUSEUMS, PARIS.—Paris has recently received two more additions to the many gifts of art objects which adorn its galleries. Madame Benjamin-Constant has given to the municipality one of the best paintings of her late husband, the scene in Morocco, "Le Jour des Funérailles," which made so great a sensation at the Salon of 1889. It will be exhibited at the Petit Palais with the only other work of this master belonging to the city, a sketch for his decorations of the Hôtel de Ville. The other gift is that of a painting by Toulouse-Lautrec—the subject being a scene in the Concert des Ambassadeurs—by the Société des Amis du Luxembourg, to that gallery.

SCHOOLS AND MUSEUMS. — It is often pointed out that museums should be utilised more directly for schools and children though the methods suggested are often of doubtful suitability, but a direct practical method of making schools assist museums has been adopted by M. Gasquet, director of primary education in France. He has had the happy idea of utilising the provincial schools in order to complete the collection of national costume in the museum of the rue Gay-Lussac, and has issued a circular calling upon the female teachers of all normal schools to prepare models of the characteristic costume, in every detail, of their respective districts.

ITALIAN ART TREASURES.—Italy has a very effective means of keeping its treasures, in spite of the most lavish exhibition of American dollars. Much interest has been aroused in Rome by the reported intention of the Martelli family of Florence to sell their art collection, which includes bas-reliefs by Donatello, to Mr. Pierpont Morgan for the sum of £100,000, unless the Italian government agrees to purchase the sculptures. The subject has been raised in the Chamber of Deputies, and the Ministry of Education has prohibited the exportation of the works of art in question under the usual penalties of the Italian law.

KREFELD, KAISER-WILHELM MUSEUM.—From May 16th to July 2nd, there is being held at this museum an exhibition

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of works by Verein Bildender Künstler Münchens or Munich Secession. The catalogue contains an interesting sketch of the rise of this school. Among the artists represented are Julius Diez, Ludwig Dill, Hugo von Habermann, Gotthard Kuehl, Franz Stuck, and Heinrich Zuegel.

PROVINZIAL MUSEUM, HANOVER.—An entire room in this museum has been devoted to the paintings of the late Prof. Friedrick Kaulbach, who lived and worked in this city for almost 50 years. The principal pictures are the large family group of the royal Hanoverian house, portraits of the sculptors Hans Gasser and Miss Elizabeth Ney, a portrait of the artist himself, and the painting entitled, Juliet Capulet's Wedding Morn.

A COSTLY DESK.—A desk from the Metternich art collection at Koenigswart (Bohemia) has been sold for £40,000. The desk is of rosewood and gold, and is one of the choicest masterpieces of French artistic craft of the eighteenth century. It was a present from Napoleon I. to Prince Metternich, but was originally given to the Duc de Choiseul by Louis Quinze. The desk is said to have been bought by a Paris museum.

FEDERATED MALAY STRAITS MUSEUM.—Mr. H. C. Robinson, the curator of the Selangor Museum, and Mr. L. Wray, I.S.O., director of the Federated Malay Straits Museum, started last month for a collecting and exploring trip in the centre of the peninsular, Gunong Tahan, an isolated mountain mass on the borders of Pahang and Nelantang, being their objective. They expect to be away about three months, but as the country is unexplored and uninhabited, it is difficult to make estimates in advance. They propose to collect specimens representing all branches of natural history, from plants to mammals. The trustees of the British Museum, South Kensington, are contributing £150 towards the expenses, and the Federated Malay States the balance.

MUSEUM ATTENDANCE.—*Nature*, quoting from the last report of the Australian Museum, comments on the very considerable fluctuation in the number of visitors to that museum during the last five years. *Science*, in discussing American museums, says that too great value must not be placed on the mere number of visitors, noting that three of the largest museums in the United States have suffered a drop of from 50,000, to 70,000 in their attendance, while the U.S. National Museum shows a decided gain in number, following an equally decided loss. None of the institutions have deteriorated in the size or character of their exhibits, on the contrary they have improved, and it is suggested that the numerous expenditure may be accountable for the loss.

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THE LAST OF A WHALE.—The reproduction of a full grown Sulphur bottom whale, which formed so striking a feature of the exhibit of the U. S. National Museum at the St. Louis Exposition, has just been placed on exhibition in the museum at Washington. It measures a little under 80 feet in length, and is about 35 feet around the shoulders. The mould of one side of this animal is believed to be the largest plaster mould yet made. The reproduction is of paper in a framework of wood and wire cloth, made in ten sections in order that it might pass through the railway tunnels on the route between Washington and St. Louis.

NEW BIRD GROUPS AT THE AMERICAN MUSEUM OF NATURAL HISTORY.—Two of the largest and finest bird groups yet undertaken have just been placed on exhibition at the American Museum; one a group of flamingoes from the Bahamas, the other the water birds of the San Joaquin Valley, California. Each group is 20 feet long and each has been nearly two years in progress of construction. The flamingoes, representing every stage from the egg to the adult were collected by Mr. Frank Chapman, while the background, which represents the breeding ground with nests and sitting birds, is by Louis Agassiz Fuerter. This group fairly blazes with colour, which is enhanced by the flock of birds flying overhead. The background for the San Joaquin group was painted by Mittell, a California artist, and is a picture in itself. The birds include a flock of black tern, as well as ducks, avocets and other birds that frequent this region.

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INDEX.

	PAGE
Aberdeen Art Gallery, Re-opening	321
— — — description	368
Accounts, Statement	55
Adams, Lionel, Model of a Mole's Fortress or Dwelling-Place	165
Aflalo, G. South-Coast Museums	70
Aix. New Natural History Museum	257
Albany Museum (*see* Grahamstown).	
Alexandria, Museum	8
American Museums	364
— Museum of Nat. Hist. (*see* New York).	
Anales del Museo National de Buenos Aires [*rev.*]	412
Ancient Gold Ornaments bequeathed to British Mus.	248
Antarctic Birds	213
— Case in the Christchurch Museum, N.Z.	151
— Exhibition in Liverpool	288
Antiquities, London	392
— York	243
Anthropology, Directions for Collectors	261
Archæological Congress at Athens, Arrangements	331
— Museum for Liverpool	163
Architectural Association, London, Conversazione	160
Arles, France, Museum given by Mistral	257
Armstrong, Sir Walter, English Pictures	289
Art Criticism	392
— Exhibition in Dundee	37
— Gallery, Dublin	250
— — Whitechapel	418
— — Manchester	163
— — Swansea	35
[*For individual Art Galleries, see towns where situated.*]	
— Gift to Washington	364
— Students in Italy	331
Associates, List of	51
Association of Economic Biologists	253
Athens, Congress of Archæology	258
Attempted Robbery at Stoke Museum	289
Auk, Great, Price of	363
Australian Museum (*see* Sydney).	
Bad Bielohrad, Bohemia. New Local Museum in	405
Baden, Lower Austria, National Museum	329
Bankfield Museum, *see* Halifax	
Bareilher, Curious Will	105
Barnard Castle, Bowes Museum judgment	322
Bastian, Prof. Adolf. Obituary	330
Bather, F. A. Warning to Curators	144
Begley, Mrs. Bequest of Pictures	361
Belfast Museum, Arthur Deane appointed	359
— Patterson Museum	421
Belgrade, Servian National Museum	38
— — — — Gift by ex-Queen Nathalie	259
Beltrami, on the Cope from Ascoli	140
Benefits of Fire Protection	360
Bequest, Art Gallery, Newcastle	420
— Campbeltown	247
— Derby, by Henry Evans	70
— French Museums	105
— Glasgow	396
— Harrogate	28
— Pictures, by W. A. Sandby	34
— — Huddersfield	161
— — Manchester, Whitworth Institute	318
— — National Gallery	361
Bequests to Museums	318
— Universities and Museums, by Frank McClean	255
Bergedorf. Museum built in style of eighteenth century	328

Digitized by Google

	Page
Berlin. Department of prints, Prof Max Lehrs appointed	214
— Emperor Frederic Museum	169
— — — — Oriental carpet	399
— Blind Institution Museum	328
— Microscopical Museum	166
— Museum für Naturkunde, Dr. Mobius, resignation	328
— — — — Prof. E. von Martens, obituary	166
Berne, International Congress of Zoology	143
Beware of Charms	325
Bewick Collection, Newcastle-on-Tyne	101
Birch, G. H., Obituary	28
Birmingham Art Gallery, Gift to	319
— — Rossetti and Burne-Jones Drawings	161
Blackburn Art Gallery. Bequest of Portraits of Fowdon Hindle Family	289
— Museum Report	209
Bloch, Jean de, Peace and War Museum, Lucerne	170
Blochmann, Dr. F., Slate as a background	399
Bogus Egyptian Antiquities	166
Bolton, Chadwick Museum Report	315
Bolton, H., Simple Method of Glass Drilling	145
Bombay, Journal Natural History [*rev.*]	383
Book and Periodicals [*rev.*]	201
Bootle, Museum Reports	25
Borough Seals of the Gothic Period [*rev.*]	201
Boston, Mass., Museum of Fine Arts, Bulletins [*rev.*]	209
— — Days of Opening	261
— — — — New Egyptian room	401
— — — — Recent Acquisition.	38
Botany, Spirit-preparations	16
Bottles, Storage of	19
Bowes Museum (*see* Barnard Castle).	
Bowley, J. M. E., Sunderland, retirement	415
Bradford Exhibition Finance	419
— — Surplus	292
— Mus. botanical collections	321
— Natural History Museum	419
Brighton Art Gallery, collection of pictorial photography	394
Museum, Monk collection British birds purchased	394
Bristol Art Gallery, building completed	246
— — — description, by Richard Quick	344
— — — opening	320
— — — R. Quick appointed	135
British Museum (*see* London)	
— School at Rome, proposed catalogue	215
Brocklehurst Museum (*see* Macclesfield)	162
Brunetti, E., on labelling insects	398
Brussels, Masterpieces forged	171
— Musée Ancien, pictures added	72
Budgett, J. S., and Museum Preparations	15
Buenos Aires, Museo National Anales [*rev.*]	412
Bulletin, Detroit [*rev.*]	155
Buluwayo, Rhodesia Museum Report	259
Burne-Jones and Rosetti Drawings at Birmingham	161
Bury, Curator appointed	28
Cairo, Museum at	172
Calcutta, National Gallery of British India	170
— Victoria Hall, Paintings at	402
Cambridge, McLean legacy to Newall Observatory and Fitzwilliam Museum, Manuscripts and Early Printed Books	318
— Report, Antiquarian Committee	131
— Mass., Museum Comp. Zool., S. Henshaw appointed	166
Campbeltown, Bequest to	247
Cape Town, South African Museum, Annals [*rev.*]	64, 381
— — — — — — Report	233
Cardiff, Loan of Swansea porcelain	206
— Welsh Museum, Report	285
— — National Library and Museum, claim for	308
Carlisle Museum	247
Carnarvon, Welsh National Museum, claim for	359
Carnegie, A., presentation of Diplodocus	376
— Museum, Pittsburg collection minerals	329
Carpenter, G. H., appointed Professor of Zoology, Dublin	96
Carriage Museum. Louis Vallet	169

Digitized by Google

	PAGE
Carter, A. M., appointed librarian Boston Art Museum ..	38
Catalogue of Type-Specimens of Paleozoic Fossils in New York State Museum, by J. M. Clarke [*rev.*]	226
Cephalopod Case, Plymouth ..	70
Chadwick Museum (*see* Bolton).	
Chicago Art Institute, Annual Report	25
— Field Columbian Museum Publications [*rev.*] 229, 232, 233, 312, 386,	387
— — — — Report	208
Christchurch Museum, N.Z., Antarctic Case	151
— — — Report	154
Church Congress Art Exhibition, Liverpool	100
Clarke, J. M. Catalogue of Type Specimens of Palazoic Fossils, N.Y. State Museum [*rev.*]	226
Clarke, Sir Purdon, Appointment. Metropolitan Mus. of Art, N.Y. 286,	329
Classification of Office Papers, Charles Madeley	73
Coates, Henry, and A. M. Rodger, School Children and Museums..	217
Colchester, Museum Report ..	133
Collecting Terrors	260
Collection, Ionides, Drawings..	69
— Pease, Works of, Berwick..	101
— Phayre	105
Colombo Museum, Report ..	105
Colour Prints	288
Colours in Museums, by Hans Dedekam	173
Commercial Art	323
— Museum in Santiago ..	263
Conditional Bequests of Works of Art to Museums	262
Conference, Museum, at Warrington..	146
Connemara Library (*see* Madras)	356
Cope from Ascoli Piceno ..	138
Correction. "Where is it?".	403
Corsar, David, Obituary ..	248
Cosmo Melvill Herbarium, presented Manchester	316
Costly Desk, Metternich Art Collection	431
Council, List of	46
Crefeld, Kaiser Wilhelm Mus. Exhibition of decorative art .	214
Crefeld, Kaiser Wilhelm Mus. Line and form exhibition ..	104
— — — — Munich Secession Exhibition	430
Crick, George C., promotion ..	68
Croydon, Grange Wood Mus., Shells and Corals presented .	421
Danish Scientific Exhibition, Faroe Islands	105
Darmstadt, Taxidermy at ..	167
Deane, Arthur, appointed Museum, Belfast	359
Death of a Veteran	96
Dedekam, Hans, Colours in Museums	173
Derby Art Gallery, Bequest by Henry Evans..	70
Detroit Museum, Bulletin ..	155
— — Purchase of Pictures ..	261
— — Reports	283
Dibdin, E. Rimbault, Curator, Liverpool	28
Dickens Museum, *see* Portsmouth	70
Difficulties of Picture Attribution	287
Dillon, Viscount, Trustee British Museum	417
Diplodocus, presented by Mr. Carnegie	376
Direct Teaching of Art . ..	326
Directions for Collectors in Anthropology	261
Discovery, Antartic Expedition, Report on Zoology	424
— — Results	290
District Museums, Suggestion to County Councils, by Charles Madeley	117
Dobbie, J. J., The School and the Museum	397
Dorman, A. J., Gift of Museum Middlesborough	36
Drake del Castillo herbarium, Paris	429
Dresden, Collection of Prints, Dr. Sponsel appointed ..	328
— Museum Cases	203
— — Neue Einichtungen [*rev.*]	202
Driffield, Mortimer Museum ..	142
Dublin Museum, J. N. Halbert appointed	210
— — Miss J. Stephens appointed..	286
— Modern Art Gallery .. 250,	290
— — — Genuineness of picture	421

Digitized by Google

	Page
Dublin Art Gallery, Gifts to	325
— — — — Pictures Collection	362
— Museum Demonstrations	245
— — Extension of Modern Work	249
— Royal College of Science, G. H. Carpenter appointed	96
Dudley Art Gallery, Pictures presented	325
— — Sunday, proposed opening	246
Dundee Art Exhibition	37
— Report	26
Dunlop, G. A., appointed Keighley Museum	96
Durand, Herbarium presented	215
Düsseldorf, Heine Museum	328
Duty-free Spirit. Regulations.	122
Edinburgh Corporation Mus., opening	37
— Museum of Science and Art, Title of "Royal"	135
— Royal Scottish Museum	291
— — — — Exhibition of Drawings	396
— — — — Noel Paton Collection of Armour	214
— — — — Proposed Purchase	422
— — Report	422
— — Risso's Dolphin presented	290
— Scottish National Gallery, Criticism	101
— — Gift	37
— — New Picture for	249
— — Report	422
— — New site suggested	317
— Society of Antiquaries Mus.	248
Educational Museums as Schools, by Jonathan Hutchinson	348
Egyptian Antiquities, Dr. Budge, mission of inspection	259
Embroidery, Exhibition of	424
Emperor Frederic Mus. (*see* Berlin).	
Encouraging the Students	391
English Pictures, Sir Walter Armstrong	289
Errors in Museums	20
Essay Competitions amongst School children	217
Essen Museum opened	328
Essex Field Club (*see* Stratford)	
Establishment of Commercial Museum in Chile	263
Evans, Henry, Bequest to Derby Art Gallery	72
Excavations at Herculaneum	259, 363
Exhibition of Works by G. F. Watts	212
Facilities for Nature Study	220
Famagusta, Cyprus, Museum opened	330
Federated Malay States Museum (*see* Selangor).	
Flett, Dr. J. S., Swiney Lectures on Geology	141
Florence National Museum, Theft from	170
Folk Museum	329, 397
Forged Masterpieces at Brussels	171
Formalin	103
For the Convenience of Visitors, Paris Louvre, lift at	363
Fortunate Village, Merton, near Wimbledon	99
Forum Museum (*see* Rome).	
Frankfurt-on-the-Main, Folk Museum opened	329
— Senckenberg Museum, Bericht	105
Freer, C. L., Gift of Pictures	364
French Museums, Vote for purchases	257
Frescoes by J. F. Watts, Victoria and Albert Museum	69
Friends of the Louvre	429
Frith's Derby Day forged	171
Fritsch A., New Local Museum in Bielohrad, near Jitschin, Bohemia	405
Fry collection coleoptera, British Museum (Nat. Hist.)	417
Funeral Cards, Collection of	258
Galileo Museum, Mentana	399
Gathering honey	32
Geneva Mus., Death of C. Toepffer	399
Geological Index	325
Ghastly Gift. Rosary of Skulls	96
Gift of Pottery to Manchester, by Thos. T. Greg	162
— to Birmingham Art Gallery.	319
— to Dublin Art Gallery	396
— to Museums, Paris	430
Glasgow Art Gallery, Gifts of Pictures	214
— — — Modern Pottery	424
— — — Pictures bequeathed	248, 396

Digitized by Google

	Page
Glasgow Art Gallery, Plebiscité, Sunday opening	421
— — — Recent Additions ..	140
— — Sunday Opening of Art Galleries..	361
— Museums and Galleries, Report	355
— School Children's Drawing Competition	290
Glass Drilling, Simple Method	145
Goeldi Museum (*see* Para).	
Government Aid to Country Museums	297
Grabham, O., Appointed Keeper, York Mus. ..	243
Grahamstown, Albany Mus. Records [*rev.*]	382
— — Report	154
Grange Wood Mus. (*see* Croydon).	
Greg, T., Gift of Pottery to Manchester	162
Gregory, J. W., Professor of Geology, Glasgow .. .	28
Grenoble Industrial Museum..	294
Guide, Fossil Mammals and Birds, Brit. Mus. [*rev.*] ..	63
Guildhall Art Gallery, London. Gift to	243
Günther, Dr. A., Gold Medal Linnean Society	34
Gurney collection, birds of prey	58
Haddon, A. C., Field Columbian Museum Athropological Publications [*rev.*]	232
Halifax, Bankfield Museum ..	148
— — Notes [*rev.*]	355
Hall, Kate M., Curator Stepney Borough Museum ..	426
Hamburg, Ethnographical Museum, new building	329
— — Dr. G. Thilenius appointed director	143
Hancock Mus. (*see* Newcastle).	
Hanover Provincial Museum, Paintings of Kaulbach ..	431
Harmer, Dr. S. F., Presidential Address	3
Harrogate. Bequest to	28
Harvard Mus. (*see* Cambridge, Mass.)	
Haslemere, Microscopic and Natural History Society report	357
Hastings Museum, Transfer to the Corporation	322
Hatcher, J. B., Obituary ..	71
Haydn Museum, Vienna ..	295
Hazelius, G., Obituary ..	365
Heine Museum, Düsseldorf ..	328
Henshaw, S., appointed curator Harvard Museum ..	166
Herculaneum, Excavation of	259, 363
Hints for Curators, by F. Rathgen [*rev.*]	413
Historical Portraits, collection of	395
Hogarth Museum (*see* London).	
Holroyd, T., Bequest to Harrogate	28
Horse of Napoleon I.	143
How Thought Circulates ..	327
How we Made the Keighley Mus. Popular, by, S. L. Mosley	271
Howarth, E., Aberdeen Art Gallery	368
— Museum Thefts	377
Huddersfield. Bequest of Pictures and Sculpture ..	161
Hull Art Gallery, Discussion ..	29
— Municipal Museum, Quarterly Record of Additions, [*rev.*] 65,	284
—Yorkshire Naturalists' Union. Library Purchased	29
Hutchinson, J., Educational Museums as Schools.. ..	348
Illuminated Chaos	393
Imperial Institute, London, managing committee appointed..	391
Important Bequest of Engravings to North Shields ..	319
India's Memorial to Queen Victoria	362
International Congress, Archæology, Athens	258
— — Zoology, Berne	143
Ionides Collection, Victoria and Albert Museum	69
Irby, Col. L. H. L., Obituary .	429
Italian Art Treasures	430
Jackson, Dr. H., on Museums..	7
Jewish Historical Museum	211
Jitschin, Bohemia, New Local Museum	405
Jubilee coins stolen	162
Kaiser Wilhelm Museum (*see* Crefeld).	

Digitized by Google

	Page
Karlsruhe, Tuberculosis Mus.	294
Keeling, Dr., Three Supervisions of Prof Haeckel	131
Keighley Museum G. A. Dunlop appointed	96
— — How we made it popular, by S. L. Mosley	271
— Nature-Study Conference	325
Kent, Photographic Survey	34
Kirkstall Abbey Museum	135
Kitchen, Dr. F. L., appointed Geol. Survey	417
Koch, G. von, Taxidermy	167
Koenigswart, Metternich collection	431
Krefeld (*see* Crefeld).	
Labels for Study Collections	395
Labels inside jar	16
Lady Dilke's Art Treasures	212
Lady Museum Curator, Stepney Borough Museum	426
Laing, Art Gallery, *see* Newcastle-on-Tyne.	
Lancaster, Mass., Collection of Birds	38
Lankester, Dr. E. Ray, Honorary Degree, Oxford	417
— Museums and Nature Study	124
— Romanes Lecturer	210
Leeds Art Gallery, Arts and Crafts Exhibition	136
— Museum and Scholars	140
— — present state	419
Lehrs, Prof. Max, Department of prints in Berlin	214, 328
Leipzig, Historical Museum of Medicine, Prof. Puschmann bequest	166
Length of Narwhal Horn, 328, 362, 393	
Libraries of Museums	17
Library Association Record [*rev.*]	202, 294
Lima Museum	166
Liverpool, Antarctic Exhibition	288
Archæological Museum	163
Church Congress Art Exhibition	100
— Mayer Mus., Theft of Napoleonic Relics	377
— Marine Biology Committee Report	237
— Mus. Enlarged and Rearranged	238
— report	207
— Siege coin	256
Liverpool Museum, Skeleton of Apteryx presented	336
— Walker Art Gallery curator appointed	28
— — — — Extension	211
— — — — Pictures purchased	211
Llanelly Exhibition, Swansea porcelain	206
Lombe, Edward, British birds	52
London, Architectural Association conversazione	160
— British Museum, Ancient Gold Ornaments bequeathed	248
— — — Early Closing	96
— — — Babylonian Antiquities	286, 287
— — — Bequest of porcelain	318
— — — Cheylesmore bequest	255
— — — Siamese Coins	287
— — — Norwich Drawings	97
— — — Shaft "Treasury of Atreus"	417
— — — Viscount Dillon Trustee	417
— — — (Nat. Hist.), Antarctic Collections	290
— — — — Basking Shark, mounted	69
— — — — Collection Birds' Eggs, presented by W. R. Saunders	359
— — — — Exhibit of Seed-bearing Plants, Coal Measures	68
— — — — Forbes Herbarium Chinese Plants given	317
— — — — Fry Collection Coleoptera	417
— — — — History of the Collections [*rev.*]	136, 152
— — — — Notable Gift, Diplodocus	376
— — — — Royal Gift to	244
— — — Specimens obtained by Tibet Expedition	244
— — — Tomes collection English Fossils	359
— Camberwell, Polytechnic Exhibition of Pictures	136, 392
— Greenwich Hospital. Nelson Relics added	428
— Guildhall Art Gallery, gift to	243
— Hogarth Museum opened	33
— Horniman Mus. Report	234
— — Sepulchral Tablet	392

Digitized by Google

PAGE
London Imperial Institute, Managing committee appointed.. 391
— India Museum, Exhibition of process engraving 393
— Museum of Practical Geology, closed times 295
— — — — British Minerals arranged 360
— — — — Handbook of British Minerals 323, 387
— National Art Library, opening arrangements 391
— — Gallery, another Titian.. 287
— — — bequest of Pictures .. 361
— — — directorship vacant .. 317
— — — New Titian .. 97, 159
— — — pictures added .. 31
— — Portrait Gallery, acquisitions 98
— — — — Extension demanded 141
— — — — Theft from 164
— New Gallery Whistler Exhibition 288
— Royal Institute Water Colours, Theft 425
— Royal United Service Institution, Hudson Lowe Relics 137
— Sanitary Institute Museum.. 158
— Soane Museum, Walter Spiers appointed Curator .. 69
— South London Art Gallery, Bust of G. F. Watts.. .. 418
— Stepney Borough Museum, Lady Curator 426
— Victoria and Albert Museum, Bequest 318
— — — — Date of completion 392
— — — — Decoration by Students 391
— — — — Frescoes of G. F. Watts 69
— — — — Gift to 31
— — — — Ionides collections 69
— — — — Mr. Last appointed director 96
— — — — Whistler's etchings 324
— Wallace Collection, Sunday Opening 391
— Whitechapel Art Exhibition 244
— — — Gallery 163
— — — — Inquiry 256
— — — — Report 418
— Whitehall Museum 245
Lord Northbrook's Pictures .. 292
Lord Rosebery on Pictures .. 293
Louvre (*see* Paris).

PAGE
Lowe, E. E., Botanical Species labels 106
Lucerne, Peace and War Mus. 170

McClean, F., Bequests to Universities and Museums .. 255
Macclesfield, Brocklehurst Museum 162
McConnell, J. C., Obituary .. 102
Maclauchlan, J., Government Aid to Country Museums .. 297
Madeley, Charles, Classification of Office Papers.. .. 73
— — District Museums, suggestion to County Councils 117
Madras, Government Mus. and Connemara Library report .. 356
Maidenhead, New Museum .. 161
Management of National Museums 353
Manchester. Antiquarian Museum suggested 213
— Architectural Museum, Suggested 165
— Art Gallery. Autumn Exhibition and the Future .. 245
— — — Deputation to the Continent 418
— — — Exhibitions restricted 29
— — — Gift of Pottery, by T. Greg 162
— — — policy, compared with Liverpool 30
— — — Report 163
— — — Watts exhibition .. 361
— Museum, Report 156
— — Cosmo Melvill Herbarium 316
— — Fossils presented by P. Manning 321
— — Publications 50 to 53, [*rev.*] 236
— Whitworth Institute, bequest of pictures 318
Mangin, M., Prof. of Botany, Paris 166
Mansfield Museum, opened .. 28
Many Inventions 202
Marrat, F. P., obituary .. 210
Martens, Prof. E. von, obituary 166
Martin, R. F., Some notes on the relationship existing between statue and pedestal in classical and renaissance times 333
Mason, P. B. Collection Blaschka models 215
Mayence New Museum .. 104

Digitized by Google

	Page
Mecklenburg Natural History Museum	104
Meddelanden från Nordiska Museet [rev.]	130
Mediæval Vestment	135
Members, Honorary List of	54
— Ordinary, List of	49
Mentana, Galileo Museum	399
Merrill, F. T. H., Natural History Museums of the United States and Canada [rev.]	228
Merton, near Wimbledon, Proposed Museum	99
— — Doubtful	246
Metternich Art Collection, Kœnigswart. Costly desk	431
Microscope Slides, Storage of	295
Microscopical Museum, Berlin	166
Middlesbrough, Museum for	36
Millport Biological Station, Extensions opened	135
— — — Report	425
Minerals of the British Islands. Handbook to Collection [rev.]	367
Minister of Fine Arts, M. H. Spielmann	353
Miniatures Stolen from a London Exhibition	425
Modern Pottery for Museums	424
Möbius, Prof., Colour of interior of cases	194
— Resignation	328
Model of a Mole's fortress or dwelling place, by L. E. Adams	165
Modern Art Gallery for Dublin	290
Mole's Fortress, Model	165
Morgan, J., Presentation Shells and Corals Grange Wood Mus.	421
— Septuagenarian's Joy on the Norfolk Broads	56
Mortimer Museum (*see* Driffield).	
Mosley, S. L., How we made the Keighley Mus. popular	271
Mounting Anatomical Specimens, suggested method	372
Murray, David, Museums, their history and their use [rev.]	310
Museo Nacional del Salvador	106
Musée de l'Opéra, Paris, Reopened	257
Museu Goeldi	388
Museum Antiquities, Manchester	213
— Arles, France, given by Mistral	257
— Attendance	431
Museum Bequests and Estate Duty	253
— Cairo	172
— Cases, Hamilton Association, Ontario	339
— Comedie Francaise, Paris	169
— Conference at Warrington 141, 146	
— Coordination	399
— Folk	397
— Guide	268
— Kunde [rev.]	313
— Library	17
— Middlesborough	36
— Norwich Castle, Thos. Southwell	172
— Practical Geology, Handbook of Minerals	323
— Publications, 25, 63, 130, 152, 202, 206, 226, 283, 310, 381,	412
— State of Pennsylvania	401
— Thefts, by E. Howarth	377
— Windermere, B. A. Irving, bequest	420
[*For individual Museums, see towns where situated.*]	
Museums and Nature Study, by E. Ray Lankester	124
— — — by Frank Woolnough	265
— and Research	21
— and School Children	217
— Association Annual Report	1
— — Executive Committee	367
— — Lord Windsor, President	157
— — Norwich Conference	39, 43
— — Presidential Address	3
— — Rules	47
— — Statement of Accounts	55
— Colours in	173
— Educational, as Schools, by Jonathan Hutchinson	348
— errors in	20
— French, Vote for purchases	257
— Government Aid to Country	297
— history of the word	6
— Lord Rosebery on	293
— Management of National	353
— Natural History, of United States and Canada, by F. T. H. Merrill. [*rev.*]	228
— objects of Zoological	12
— their History and their Use, by David Murray. [*rev.*]	310
Naples Gallery, report upon	400
Napoleon Bonaparte, Relic of	143
Napoleonic relics, Theft from Mayer Museum, Liverpool	330, 377

Digitized by Google

	PAGE
Narwhal Horn, length of	328, 362, 393
National Art Collection Fund, gift by	32, 245
— — Library, London, opening arrangements	391
— Gallery of Art, Dublin, Pictures presented	318
— Gallery of British India	170
— Health Museum	252
— History Museum	212
— Portrait Gallery, acquisitions	98
Natural History Museums of the United States and Canada, by F. J. H. Merrill [*rev.*]	228
Nature Study and Museums	124
— — Conference, Keighley	325
— — Union in Schools	220
— — — — Annual meeting	323
Nelson Relics, added Greenwich Hospital	428
Neue Einrichtungen des Museums in Dresden [*rev.*]	202
New Art Gallery at Bristol opened	320
New Local Museum Bad Bielohrad, A. Fritsch	405
New Museum at Maidenhead	161
— — at Newbury, Berkshire	160
— — at Salford	70
New National Gallery, Scotland, Site suggested	317
New Natural History Mus., Aix	257
New Picture Scottish National Gallery	249
New Titian, National Gallery	97
New York, American Museum Journal	314
— — New Bird Groups	432
— — Metropolitan Museum of Art, Sir Purdon Clarke appointed director	286, 329
— — State Museum, Catalogue of Type Specimens of Paleozoic Fossils, by J. M. Clarke. [*rev.*]	226
New Zealand Museums, list	144
Newcastle-on-Tyne, Laing Art Gallery	36, 135, 157, 247, 289
— — Bequest Miss Dobson	420
— Museum, Bewick collection	101
— — Talks	160
— Natural History Society report [*rev.*]	390
Newhaven, Yale University, Dr. C. Schuchert appointed Professor	71
Newport, Proposed Museum	163
Newstead, R., appointed lecturer, Liverpool	317
Newton, E. T., retirement	416
North Shields, Important bequest of engravings to	319
Norwich Castle Museum, by Thomas Southwell	107
— — — Arrangement of Collections	57
— — — Fund for Norwich Craft	421
— — — Report	135
— Celebrities and Museums of.	4
— Conference	39, 43
— Drawings, British Museum	97
Numismatic Curiosity	399
Obituary, Bastian, Prof. Adolf	330
— Birch, G. H.	28
— Corsar, David	248
— Hatcher, J. B.	71
— Hazelius, G.	365
— Irby, Col. L. H. L.	429
— McConnell, J. C.	102
— Marrat, F. P.	210
— Martens, Prof. E. von	166
— Philippi, R. A.	102
— Tillstone, F. J.	28
— Toepffer, C.	399
— Willett, Henry	395
Old Manchester	213
Ontario, Hamilton Association, Museum Cases	330
Opening of Edinburgh Corporation Museum	37
Ornithological Congress	253
Orrock, J., gift to Victoria and Albert Museum	31
Osthaus, K. E., colours in Mus.	194
Oswestry, Treasure-Trove at	246
Otago, Museum Report	155
Oxford, Examination Schools, collection of historical portraits	395
— Pitt-Rivers collection	136, 156, 211
— University Museum, Grant from Magdalen College	210
Para, Museu Goeldi, Boletim	388
Parasitic Worms in Museums	13
Paris, Gifts to Museums	430
— Luxembourg, gift of painting	430
— Musée Comédie Française	169
— — d'Histoire Naturelle, collection experimental geology	398
— — — — Drake del Castillo herbarium	429
— — — — Durand herbarium presented	215

Digitized by Google

	Page
Paris Musée d'Histoire Naturelle M. Marcou Prof. of Botany	166
— — Louvre Collection of Engravings	257
— — — Early Spanish Art	166
— — — Flat	363
— — — New Egyptian Gallery	328
— — — Picture by Bastien-Lepage	257
— — — Society of Friends of	429
— — — Opera re-opened	257
— Mus. National Costume	429
— Winter Exhibition at	430
Passmore, Edwards Museum, *see* Stratford	
Past Presidents	42
Paton, Sir Noel Armour Collection, Royal Scottish Mus.	214
Patriotic Spirit, Portrait by Velasquez	258
Patten C. Suggested Method of Mounting Anatomical Specimens for Mus. purposes	372
Patterson Mus. (*see* Belfast)	
Pauli, Dr., Colours in Museums	195
Peace and War Mus at Lucerne	170
Pennsylvania Academy of Fine Arts, Painting sold	168
— Museum for State of	401
Perak Museum, Report	284
Perth Museum, Report	27
— W.A., Geological Survey Museum	403
Phayre Collection, Rangoon	105
Philippi, R. A., Obituary	102
Photographic Survey of Kent	34
Photographs of Pictures	33
Picture Exhibitions *versus* Permanent Collections	30
Pictures and Morals	364
— for Glasgow	248
— in Camberwell, London	392
Pirbright Collection bequeath'd	360
Pitt-Rivers Museum, *see* Oxford.	
Pittsburg, Carnegie Museum, Collection minerals	329
— — — — Report	358
Places of Meeting	42
Plato, Three visits to Sicily	6
Plymouth Museum, Cephalopod Case	70
— — Report	69, 133
Portsmouth, Dickens Museum opened	70
Pottery, Modern for Museums	424
Power of Art	39
Prehistoric Worship	249
Preservation of Antiquities, by F. Rathgen [*rev.*]	413
— Organs in their Natural Colours	122
Presidents past	42
Price of a Great Ark	363
Princess Engraving Exhibition of	333
Proposed Museum at Newport	163
— — for Mersea	246
— Opening of Dudley Art Gallery on Sundays	246
Public Health Mus. for Ireland	322
Puschmann, Prof., Bequest Leipzig Historical Museum of Medicine	160
Queries Celluloid Capsules	366
— Gazelle Skin	366
— Narwhal Horns	329
Quick, Richard, appointed Curator, Bristol	135
— — Bristol Municipal Art Gallery	344
Racehorses in Museums, Skeleton of Ambush II. presented to Liverpool	326
Rangoon Museum, Phayre collection	105
Rare Cetacean	290
Rathgen, F. Preservation of Antiquities, [*rev.*]	413
Recent Additions to Glasgow Art Gallery	140
Recent and Fossil, a Suppressed Reform	254
Reeve, James, Norwich Castle Museum	57
— Collection Norwich Drawings	97
Registration, Museum Contents, System by L. Wray	407
Relationship existing between Statue and Pedestal, by R. F. Martin	333
Relics, Napoleon Buonaparte	143
— Sir Hudson Lowe	137
— Theft of Nelson	137
Reliquary and Illustrated Archæologist. [*rev.*]	201
Re-opening of Aberdeen Art Gallery	321
Report, Museums Association	1
— Australian Museum, Sydney	65
— Chicago Art Institute	25

Digitized by Google

PAGE
Report, Chicago Field Columbian Museum 208
— Christchurch, NZ. Museum 154
— Colchester Museum .. 133
— Colombo Museum 105
— Dundee Museum 26
— Grahamstown, Albany Mus. 154
— Manchester Art Museum .. 156
— Norwich Castle Museum .. 135
— Otago Museum 155
— Perth Museum 27
— Plymouth Museum .. 69, 133
— Rhodesia Mus., Buluwayo .. 259
— Trivandrum Museum and Public Gardens .. . 66
— Zoology of "Discovery" Expedition 324
Restrictions on Museum Gifts. . 168
Rhodesia Museum, Buluwayo, Report 259
Risso's Dolphin presented Edinburgh Museum 290
Rodger, A. M., and Henry Coates, School Children and Museums 217
Rodin, M., member of Council of Beaux-Arts, Paris.. .. 328
Roman Remains, Worcester .. 361
Rome, British School, proposed Catalogue .. 215, 399
— Forum Mus., contributions.. 401
Rosary of Skulls 96
Rosetti and Burne-Jones Drawings at Birmingham 161
Rostock, proposed Ethnological Museum 328
Royal Gift British (Nat. Hist.) Museum 244
— — Servian Museum by ex-Queen Nathalie 259
— Scottish Museum, Exhibition of Drawings .. 396
— — — Historical Sketch, J. J. Dobbie 291
— title for Edinburgh Museum of Science and Art 135
Rudd, C. D., South African Exploration 402
Rugby School Mus., Additions 421
Rules, Mus. Association .. 47
Russian Antiquities 103

St. Albans, Hertfordshire County Mus., Report.. 237, 389
St Leonards-on-Sea, Museum . 141
St. Louis, Mus. of Fine Arts, gifts for 401
St. Louis Public Mus., incorporated.. 261
St. Petersburg. Suvaroff Mus. 215
Salford, New Museum.. .. 70
Salvador, Museo Nacional .. 106
Sandby, W, A., Bequest of Pictures 34, 158
Sanitary Institute Mus., London 158
Santiago, Commercial Museum 263
Scholars and the Leeds Museum 140
School and the Museum .. 397
— Children and Museums .. 217
— Museums. "League of the Empire" 100
— Nature Study Union .. 220
— — — — Annual Meeting.. 323
Schuchert, Dr. Charles, appointed Professor Yale University 71
Scientific Research, Percy Sladen Fund 34
Scottish National Gallery, Edinburgh, gift to 37
Selangor, Federated Malay Straits Museum. Collecting trip 431
Selection of Pictures 424
Senckenberg Museum, Bericht . 105
Septuagenarian's Joy on the Broads.. 56
Servian National Museum .. 38
Sheffield Museum, Ironwork .. 29
— — Polar Bear, presented .. 360
— Ruskin Museum Catalogue . 133
Simple Method of Glass Drilling 145
Skulls of Horses wanted at the Nutural History Mus. .. 211
Sladen, Mrs. Percy, gift for Scientific research 34
Slate as a Backgronnd, F. Blochmann on 399
Soane Museum (*see* London).
Society of Antiquaries, Mus., Edinburgh 248
Some Notes on the Relationship existing between Statue and Pedestal in Classical and Renaissance Times, R. F. Martin 333
South African Exploration, C. D. Rudd 402
South-Coast Museums, G. Aflalo 70
Southwell, Thomas, Norwich Castle Museum .. 107, 172
Spielmann, M. H., Minister of Fine Arts 353
Spiers, Walter, appointed Curator Soane Museum .. 69

Digitized by Google

	Page
Spensel Dr appointed Dresden	322
Stevenson, C. B Curator Newcastle-on-Tyne	36
Stockport, Museum Report .	390
Stoke Mus Attempted robbery	289
Storage of Microscope Slides..	295
Store-specimens..	19
Stafford, Essex Field Club Museum Handbook *rev.* ..	66
Suggested Architectural Museum for Manchester	165
— Method of Mounting Anatomical Specimens	372
Sunday Opening, Art Galleries, Glasgow 361,	421
— — London Wallace Collection	391
Suvaroff Museum, *see* St. Petersburg	215
Swansea, Art Gallery given 35,	163
Swiney Lectures on Geology by Dr. John S Flett ..	141
Sydney, Australian Museum Records *rev.*	382
— — — Report .. 65,	356
System Registration Museum Contents, by L. Wray ..	407
Taxidermy at Darmstadt ..	167
Temperance Portrait Gallery..	326
Thaulow, Fritz, Colour prints	288
Thayer, Col. J. E., Collection of Birds, Lancaster, Mass. ..	38
Theft, Florence National Mus..	170
— Napoleon Relics	330
— National Portrait Gallery ..	164
— Nelson Relics	137
— Royal Inst., Water Colours..	425
Thilenius, Dr. G., appointed, Hamburg Mus., Ethnology..	143
Thompson, Prof. D'Arcy W., Storage of Bottles	19
"Three 'Superstitions' of Prof. Haeckel." *rev.*	131
Thibet Expedition, Zoology ..	244
Tibetan Curios for Public Museums	402
Tillstone, F. J., Obituary ..	28
Title of "Royal," Edinburgh Museum of Science and Art .	135
Toepffer, C., Obituary	399
Townend, H., appointed Curator, Bury	28
Trays of Sheet Iron	204
Treasure-Trove at Oswestry ..	246
Trivandrum, Museum and Public Gardens, Report. [*rev.*]	66
Type-specimens in Museums ..	11
Undesirable Visitors	170
Vallet, Louis, Musee des Voitures	169
Vanishing Knowledge	18
Victoria Hall, Calcutta, Painting at	402
Vienna, Haydn Museum .	295
Visitors, Undesirable	170
Vivian, Glyn, gift of Art Gallery, Swansea.. ..	163
Walker Art Gallery, *see* Liverpool.	
Want of the Natural History Museum, Skulls of Horses ..	211
War Museums	103
Warning to Curators, F. A. Bather	144
Warrington Museum, Collection presented, L. Greening..	245
— — Conference .. 141,	146
Washington, Art gift to ..	364
— Smithsonian Institution. Herbarium presented, Capt Smith	329
— United States National Museum, Bulletin *rev.*	385
— — — — Model of a Whale..	432
— — — — Report	357
Watts, G. F., bust, South London Art Gallery	418
— — Exhibition of works ..	212
— — — Manchester Art Gallery	361
— — Frescoes, Victoria and Albert Museum	69
Wealth for Birmingham ..	326
Welsh National Library and Museum	308
— — — *see* Cardiff, Carnarvon	359
— — — Conference	70
Whale, Last of a	432
What's in a name?	212
Where is it?	142
— — — Correction	403
Whistler's Etchings, Victoria and Albert Museum	324
— Exhibition 245,	288
— — Paris	430
— Nocturne, Appeal for ..	424
Whitechapel Art Exhibition ..	244
— — Gallery	163
— — — Enquiry	259
Whitehall Museum	245

Digitized by Google

	Page
Willett, Henry, Obituary ..	395
Windermere, Museum for, B. A. Irving bequest	420
Wolverhampton Art Gallery, Exhibition	35
Woolnough, Frank, Museums and Nature Study ..	265
Worcester, Conference arrangements	367
— Roman Remains	361
Works of Art for the Nation ..	32
Wray, L., System for Registraton of Museums' Contents ..	407
Yale University, *see* Newhaven.	
York Antiquities	243
— Museum, O. Grabham appointed keeper	243
— Philosophical Society, Annual meeting	327
Yorkshire Naturalists' Union, Library..	29
Zoological Organisation ..	32
Zoology, Tibet Expedition ..	244

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LONDON *(continued)*.

The London Hospital.

WHITECHAPEL ROAD.

The hospital contains several museums, intended and arranged for the use of medical students. The development of the collections has been greatly facilitated by the generosity of the relatives of the late Dr. Witherby, who placed a sum of over £1,300 at the disposal of the trustees for this purpose. These museums, which are open daily for the use of students, are as follows :—

I.—PATHOLOGICAL MUSEUM—Contains a very large series of specimens illustrating the Pathology of every variety of disease. Among these are Curling's specimens, illustrating diseases of the male generative organs, and most of Ramsbotham's preparations. The specimens have been re-arranged and to a large extent re-mounted. A complete catalogue has been printed, and addenda are from time to time published.

II.—ANATOMICAL MUSEUM.—This contains an extensive series of dissected parts, illustrating the anatomy of the whole of the human body. There are a great many sections of the trunk and limbs ; models of sections of head, thorax, abdomen, and pelvis ; a number of casts ; also models of the viscera; specimens of all the human viscera hardened *in situ* ; a complete series of embryological models. A collection of mounted bones has been placed in the dissecting room, carefully displayed, so as to facilitate the study of osteology.

III.—MATERIA MEDICA MUSEUM —In this are exhibited specimens of all the ordinary drugs, chemicals, and pharmaceutical preparations of the British Pharmacopœia.

IV.—PUBLIC HEALTH MUSEUM.—A small museum attached to the Department of Public Health.

CURATOR OF PATHOLOGICAL AND ANATOMICAL MUSEUMS—Mr. ARTHUR KEITH.

CURATOR OF MATERIA MEDICA MUSEUM—Dr. LEWIS SMITH.

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LONDON—*(Continued).*

Leighton House,

2, HOLLAND PARK ROAD, KENSINGTON.

Governing Body.—A committee of 70 (ladies and gentlemen), from which an executive committee of 25 is appointed. Mr. A. G. Temple, F.S.A. (art director of the Guildhall galleries), acts as chairman of the committee.

Staff.—An honorary secretary (non-resident). In charge of the house are—head porter (and his wife) and assistant porter.

Source of Income.—Yearly subscriptions, donations, and money taken on days of payment.

Nature of Collections.—Large collection of Lord Leighton's drawings, sketches, and studies; a small collection of his paintings; and loan collections of the works of distinguished artists. The internal decorations of the house are of great beauty, and include Cairené woodwork, work in marble, mosaic, Oriental tiles, much of which is unsurpassed.

Times and Terms of Admission.—Open 11 to 4 in winter, 11 to 6 in summer. Admission free on Saturdays; by ticket, one shilling, obtainable opposite, on other days, except for art students, who are admitted free on any weekday.

Number of Visitors.—About 15,000 annually.

Lectures.—Lectures (often illustrated) on art, music, and literature are frequently given.

Loan of Collections, &c.—A scheme is in contemplation for lending series of Lord Leighton's drawings to provincial museums and to exhibitions in the poorer parts of London.

Income and Working Expenses.—About £400 a year.

Publications.—Catalogues of the contents of the house; Life of Lord Leighton; pamphlets on the Kyrle Society and Lord Leighton, by the hon. secretary.

General Information.—A sixty-seven years' lease of the house, standing in three-quarters of an acre of ground, was given by Lord Leighton's sisters, Mrs. Sutherland Orr and Mrs. Matthews, in his memory, to serve as an art centre for the royal borough of Kensington, in which the best in art, literature, and science might be provided for all. To achieve this, exhibitions, lectures, and concerts are given by the best artists in every branch. Another marked feature in the work of Leighton House is the encouragement given to young artists who possess talent, but no standing. They are allowed to exhibit or perform without having to pay any fee. Strenuous efforts are being made to raise £15,000 as a permanent endowment.

Honorary Secretary.—Mrs. RUSSELL BARRINGTON.

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LONDON *(continued)*.

Royal United Service Museum.

Governing Body.—The Council.

Staff.—A curator, with assistant secretary, assistant curator, and six attendants.

Source of Income.—Funds of the Royal United Service Institution.

Nature of Collections.—Models of ancient and modern war-ships, trophies of victories gained by British army or navy, personal relics of distinguished naval and military commanders; weapons, ancient and modern; modern artillery, torpedoes; naval and military war medals, regimental colours, &c.

Times and Terms of Admission.—Open daily, winter, 11 a.m. to 4 p.m.; summer, 11 a.m. to 6 p.m. Admission to general public, sixpence; blue-jackets, soldiers and volunteers in uniform, policemen and firemen in uniform, boys from Greenwich Hospital, Duke of York's and Royal Hibernian Schools, free.

Number of Visitors.—About 40,000 a year.

Lectures.—Lectures on naval and military subjects regularly given; to these the public is occasionally admitted.

Curator.—Lieut.-Col. A. LEETHAM, Royal Monmouthshire Royal Engineers, late 13th Hussars.

Assistant Secretary.—Lieutenant B. E. SARGEAUNT, 22nd Middlesex Rifles.

Assistant Curator.—T. MCKNIGHT (late R.A.).

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LONDON—*(Continued)*.

Royal Veterinary College,

CAMDEN TOWN.

The college contains a small museum illustrative of the special subjects of study pursued. Unfortunately the Dean states that he has not time to furnish particulars about this museum.

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LONDON *(continued)*.

St. Thomas's Hospital,

WESTMINSTER BRIDGE.

The Museum of this Hospital contains the following collections:—

I.—THE PATHOLOGICAL COLLECTION—Contains above 3000 preparations, illustrating all the morbid lesions of importance met with in the human body. The collection contains several series of special interest, *e.g.*, Sir A. Cooper's preparations, illustrating dislocations, fractures, hernia, &c ; Mr. Travers's preparations, shewing repair of injuries to intestines, &c. ; Sir W. MacCormac's examples of gunshot injuries from the Franco-German War. The catalogue has been re-written by Mr. Shattock.

II.—THE COLLECTION OF HUMAN ANATOMY.—This contains a large number of dissected preparations, illustrating the individual organs, and also a series of elaborate dissections.

III.—THE COLLECTION OF COMPARATIVE ANATOMY—Comprises about 400 dissected preparations, and, in addition, an equal number of osteological specimens. A catalogue of this collection has been drawn up by Mr. F. G. Parsons.

IV.—THE MATERIA MEDICA COLLECTION.—In this are to be found all the inorganic and organic substances included in the British Pharmacopœia, named and numbered. A second collection of the chief medicinal substances is placed in drawers, and is freely accessible to students.

V.—COLLECTION OF CHEMICALS AND MINERALS.—The majority of the specimens in this collection were given by the late Dr. Bernays.

The museum is open daily, from 9 a.m. to 5 p.m.

CURATOR OF MINERAL COLLECTION.—Dr. CROSSLEY.

JOINT CURATOR OF MATERIA MEDICA.—Dr. MACKENZIE.

GENERAL CURATOR.—S. G. SHATTOCK, F.R.C.S.

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LONDON *(continued)*.

University College.

The College contains the following Museums:—

1. Museum of Anatomy and Pathology.
2. Museum of Comparative Anatomy and Zoology.
3. Botanical Museum.
4. Geological Museum.
5. Egyptological Museum.
6. Art Collections, including—
   (a) The Flaxman Gallery of Sculpture.
   (b) The Slade School of Fine Art.

Governing Body.—Council of University College.

Staff.—A Curator of the Museum of Anatomy and Pathology. The other museums are in the charge of the corresponding professors.

Source of Income.—The College funds.

Times and Terms of Admission.—The Flaxman gallery is open free daily. The other collections can be seen at convenient times by visitors applying for and obtaining permission.

General Information.—The College contains several museums and collections. These are not mere collections of curiosities; each is intended for definite educational work in some special department. The Flaxman Sculpture Gallery is the only one that is in any sense a public museum; but the collections are always open to genuine enquirers on application to the professor to whose department the collection belongs. The Egyptological Museum contains collections made by Edwards and Flinders Petrie; and the Slade Schools contain a large number of Flaxman's drawings and some of Turner's.

Curator of Museum of Anatomy and Pathology.—T. W. P. Lawrence, M.B., F.R.C.S.

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LONDON *(continued)*.

The Wallace Collection,

HERTFORD HOUSE, MANCHESTER SQUARE, LONDON, W.

Governing Body.—Body of trustees (seven).

Staff.—A keeper, clerk, and twenty-four attendants.

Source of Income.—Civil Service Estimates, Vote 5, Class IV.

Nature of Collections.—Devoted entirely to art, and consist of paintings, water-colour drawings, miniatures, illuminations, bronzes, arms and armour, furniture, porcelain, enamels, snuff-boxes, ivories, medals, glass, &c. The collections of 18th century French paintings, European armour, and of French furniture and ornaments of the 17th and 18th centuries are unsurpassed.

Times and Terms of Admission.—Hours of opening:—Monday, 12 a.m. (except on Bank Holidays, then 10 a.m.); other week-days, 10 a.m.; Sundays, 2 p.m. Hours of closing:—April to September, 6 p.m.; March and October, 5 p.m.; November, December, and January, 4 p.m.; February, 4.30 p.m. The museum is closed on Sundays from November to March inclusive; also on Good Friday, Christmas Eve, and Christmas Day. Admission, sixpence on Tuesday and Friday; other days free.

Number of Visitors.—Latter half of 1900, 288,881; 1901, 323,900; 1902, 235,005.

Income and Working Expenses.—Vote for 1903-4, £8,031.

Exhibition Space.—The collections are arranged on two floors, and are lodged in twenty-two rooms and on the grand staircase.

Publications.—1. Provisional Catalogue of Paintings (3rd edition), 6d. 2. Abridged Catalogue of Paintings (2nd edition), 2d. 3. Catalogue of European Armour and Arms (2nd edition), 6d. 4. Provisional Catalogue of Furniture and general objects of Art, 6d.

General Information.—The Wallace collection was brought together in the main by Francis Charles, third Marquis, and Richard, fourth Marquis of Hertford. It was largely added to and in many essential respects re-organised by the late Sir Richard Wallace, to whom it passed by bequest It was bequeathed by the late Lady Wallace to the British nation. The government, acting on the advice of a committee of experts, decided to leave the collections at Hertford House, only making certain necessary alterations and extensions in the buildings. Hertford House, the staircase of which is itself an almost unique object of art, at present forms a very suitable home for the collections.

Keeper of the Museums.—CLAUDE PHILLIPS.

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LONDON *(continued)*.

Museum of St. Mary's Hospital.

I.—Museum of Pathology.—This museum is in a block of buildings between the hospital and medical school, and is adjacent to the Pathological and Bacteriological Laboratories. It contains the Pathological collection comprising more than 3,000 preparations, some of unique interest. A special feature of the museum is the fine series of new specimens prepared by the Kaiserling method, in which the natural colour and appearances of recent specimens are preserved. The museum is open from 9 a.m. to 5 p.m. daily, except on Saturday when it is closed at 1 p.m.

II.—Museum of Anatomy.—A small museum adjacent to the Anatomical theatre contains the Anatomical preparations. These have been removed from the main museum building in consequence of the increased space required for the Pathological preparations.

These collections have been arranged to help students in their work. The curator is in attendance at the Pathological Museum to give the students such information as they may require.

Curator.—J. F. H. Broadbent, M.A., M.D., B.Ch. (Oxon.), F.R.C.P.

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LONDON *(continued)*.

Pathological Museum of St. Bartholomew's Hospital.

Governing Body.—The Governors of St. Bartholomew's Hospital; the museum is administered by a small committee of the medical staff.

Staff.—A curator, an assistant curator, and three assistants.

Source of Income.—The funds of the medical school.

Nature of Collections.—The collections are mainly Pathological. There is a small Anatomical section; Comparative Anatomy and Pharmacology are also represented.

Times and Terms of Admission.—Open daily (except Sundays and Bank Holidays) from 9 a.m. to 5 p.m.; during school vacations, 9 a.m. to 4 p.m. Admission free.

Exhibition space.—Occupies the top floor of the present medical school.

Publications.—A catalogue is printed and circulated privately.

General Information.—The Pathological Museum contains some of the earliest pathological specimens known in this country. The nucleus of the museum was formed by the collections of Abernethy and Stanley, two former surgeons of the hospital. It is used principally by students, but is visited by medical men from all parts of the world, and it is one of the largest and best displayed of pathological collections.

Curator.—

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LONDON *(continued)*

The Pathological Museum of St. George's Hospital.

Governing Body.—The Governors of St. George's Hospital.

Staff.—A curator and assistant curator.

Nature of Collections.—Pathological and anatomical specimens.

Times and Terms of Admission.—Open daily, 9 a.m. to 5 p.m. Application for admission to be made to the Dean of the Medical School.

Publications.—There is a catalogue for reference.

General Information.—The specimens and preparations are selected and arranged with a view to the instruction of medical students.

Curator.—Dr. TREVOR.

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LONDON *(continued)*.

Dulwich Gallery.

This collection is open to the public every week-day, from March 16 to the end of April, from 10 a.m. to 5 p.m.; from May to end of August, 10 a.m. to 6 p.m.; September to October 15, 10 a.m. to 5 p.m.; October 16 to March 15, 10 a.m. to 4 p.m.

The gallery contains many examples of the great masters of the Spanish, French, Flemish, Italian, Dutch, and English schools, and a few portraits of historic interest, including writers and actors of the time of Edward Alleyn (founder of Dulwich College).

Curator.—T. HODGKINS

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LONDON *(continued)*.

Imperial Institute.

Governing Body.—The Board of Trade.

Staff.—A director, INDIAN AND COLONIAL COLLECTIONS; two superintendents (one for Colonial collections and one for Indian section), two curators (one for Canada and one for Cape Colony), and a staff of skilled assistants; SCIENTIFIC AND TECHNICAL DEPARTMENT, one principal assistant, four senior assistants, and seven junior assistants; in addition there is a clerical, library, and labour staff.

Source of Income.—Endowment fund, and grants from the Indian and Colonial Governments, and other sources.

Nature of Collections.—Products and manufactures illustrating the natural resources and industries of India and the Colonies.

Times and Terms of Admission.—Open daily (Sundays excepted), 11 a.m. to 4 p.m. in winter, 5 p.m. in summer. Admission free.

Publications.—"Bulletin of the Imperial Institute," published quarterly as a supplement to the *Board of Trade Journal*. Pamphlets, handbooks, &c., containing information about the resources of India and the Colonies, are published, and may be obtained on the premises.

General Information.—In addition to the collection galleries, there is a scientific and technical department, with extensive laboratories, for the investigation and valuation of natural products, with a view to their commercial utilization. The building also contains conference rooms, and a reference library and reading rooms, containing the principal newspapers and official publications of India and the Colonies.

Director.—WYNDHAM R. DUNSTAN, M.A., LL.D., F.R.S;

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LONDON—*(Continued).*

Museums of the Middlesex Hospital.

I.—Pathology and Anatomy.—This museum is open daily from 9 a.m. to 5 p.m., (Saturdays, 9 to 4). It contains many valuable preparations, formerly the property of Sir Charles Bell, Dr. Sweatman, Mr. Langstaff, and other eminent anatomists. To these, numerous additions are annually being made in every department, especially that of pathology, and the whole collection now consists of upwards of 5,000 carefully selected specimens so arranged as to afford every facility for study and reference.

II.—Materia Medica.—A complete collection of materia medica specimens has been arranged in the manner most convenient for study in a room specially fitted for the purpose.

The specimens in these museums have been selected and arranged with the sole and special view of instructing medical students.

Curator of Materia Medica Museum.—E. A. FARDON, M.R.C.S.

Curator of Pathological and Anatomical Museum.—R. A. YOUNG, M.D., B.Sc.

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LONDON *(continued)*.

Sir Cuthbert Peek's Museum.

(BRYANSTON SQUARE.)

Staff.—A curator and assistant.

Source of Income.—Endowment by Sir Cuthbert Peek.

Nature of Collections.—Ethnographical; includes groups and 100 *papier maché* figures, illustrating Chinese costumes and customs.

Curator.—C. GROVER.

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LONDON *(continued)*.

Tower of London.

The Armouries of the Tower constitute a museum of arms and armour. The collection has its origin in that formed at Greenwich by King Henry VIII., who received many presents of this nature from the Emperor Maximilian.

Open daily (except Sundays). Admission free (by tickets issued at the office at gateway) on Monday and Saturday; on other days, 6d. for Armoury and 6d. for Regalia.

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LONDON *(continued)*.

Tower of London *(continued)*.

The Collection of Arms and Armour in the Tower of London has been transferred by H.M. Government to the custody of the Trustees of the British Museum, and it now forms part of the British Museum collections, though for the present it is to remain in the Tower.

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LONDON *(continued)*.

Museum of Practical Geology.

Governing Body.—The Board of Education.

Staff.—A director, a curator and librarian, an assistant curator, an assistant librarian, a housekeeper, a doorkeeper, an attendant, and four cleaners, besides police.

Source of Income.—Government grant.

Nature of Collections.—Geological. They include collections of—(1) British fossils, (2) British rocks, (3) British minerals, (4) British building-stones, and (5) Technological collections.

Special Collections.—The Ludlam minerals.

Times and Terms of Admission.—Open daily (except Christmas day, Good Friday, and from August 10 to September 10); on Monday and Saturday, 10 a.m. to 10 p.m.; other week-days, 10 a.m. to 5 p.m. (during four winter months to 4 p.m.); Sunday, 2 p.m to 7 p.m. in summer, and to dusk in winter. Admission free.

Number of Visitors.—60,080 in 1899.

Lectures.—The curator, when desired, gives demonstrations to local natural history societies.

Income and Working Expenses.—Grant for 1900-01, £3867.

Exhibition Space.—About 16,500 square feet, allotted as follows:—(1) Building and ornamental stones, 3,685; (2) Minerals and metals, 4,145; (3) Fossils, 3,850; (4) Rocks, 2,640; (5) Models, &c., 2,100.

Publications.—Handbook to museum, three catalogues of fossils, catalogue of library, catalogue of minerals (out of print), catalogue of models (out of print).

Director.—J. ALLEN HOWE, B.Sc.

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LONDON *(continued)*.

Whitechapel Art Gallery.

Governing Body.—A body of trustees appointed by the Charity Commissioners.

Staff.—A director, a secretary, a caretaker (and wife). During exhibitions, police and temporary help are employed.

Source of Income.—Grant from City of London Parochial Charities and voluntary contributions.

Nature of Collections.—Art. Four exhibitions are held annually; one at Easter, and one in the autumn, lasting six weeks or two months each. The earlier one consists of pictures, the later of some subject like the art and life of a nation (as Japan, China, India), or art industry from an historical, mechanical, or artistic view (illustrated by models of ships, locomotives, &c.). At two smaller exhibitions, held during the winter and summer, school work and other amateur art work is exhibited. There are no permanent collections.

Times and Terms of Admission.—Open daily (Sundays included), 10 a.m. to noon, for school children (under supervision), and noon to 10 p.m. for the general public. Admission free. Contribution boxes are placed about, and from £1 to £2 a day is thus collected, chiefly in pence.

Number of Visitors.—In 1903, 360,000 during the 17 weeks that the gallery was open.

Lectures.—Lectures are given at each exhibition. Twenty lectures (mostly illustrated by lantern slides) were given during the recent Shipping Exhibition, and were much appreciated by audiences of from 100 to 300 people. Short lectures, with maps, illustrations, &c., given to children by the director during their visits.

Loan of Collections, &c.—The only permanent possessions of the gallery are lantern slides and reproductions of pictures, these are sometimes lent out to schools.

Income and Working Expenses.—The expenses of staff and building are met by a grant of £500 a year from the City Parochial Charities. For the exhibitions, £900 (about £300 for each of the larger) is obtained by voluntary subscriptions and contributions; but rather more is required to work the gallery satisfactorily.

Exhibition Space.—Two large galleries, one 100 ft. × 60 ft., and the other 100 ft. × 30 ft.; also a small one 30 ft. × 30 ft.

Publications.—An annual report and descriptive catalogues of each exhibition.

General Information.—The aim of the trustees is to raise the minds of people depressed by mean and squalid surroundings by the sight of beautiful things, and to interest them by shewing them things unusual and different to those they meet in daily life. The constant change necessitated by the exhibitions of loan collections helps to bring about the latter object. Unfortunately it is very difficult to effect with the inadequate means at the disposal of the trustees, and help is urgently needed.

Director.—Charles Aitken.

Secretary.—C. Campbell Ross.

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LOUTH.

The local Society of Antiquaries has in its rooms collections of local prints, rocks, coins: ancient charters and other objects of interest. It is hoped that these may ultimately constitute the nucleus of a municipal museum,

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LUDLOW.

The Museum of the Ludlow Natural History Society.

Governing Body.—A president, vice-presidents, committee and hon. secretary.

Staff.—A caretaker.

Source of Income.—Supported by voluntary contributions and entrance fees of visitors.

Nature of Collections.—Natural History and Archæology. Among the special features are the collections of Silurian fossils, British birds, and a series of antiquities from Ludlow Castle.

Times and Terms of Admission.—Open every week-day, 10 a.m. to 4 p.m. Admission 3d. each person.

Number of Visitors.—Annual average from 1500 to 2000.

Income and Working Expenses.—Income for 1902, £47 2s. 2d.; expenditure, £42 6s. 10d.

Exhibition Space.—One large room, 60 ft. × 26 ft. There are wall cases all round containing British birds and mammals, and relics from the castle, &c. The Silurian fossils, recent shells, minerals and other objects are contained in three long ranges of table cases.

Publications.—Annual report.

General Information.—The museum is essentially a local one. Attached to it is a small library of 300 to 400 books, mostly on natural history.

Hon. Secretary.—CHARLES FORTEY, Esq.

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LUTON.

A series of Siberian objects, a collection of plants from the neighbourhood, and some other things of local interest are exhibited in the free library of the town. It is hoped that this may develop into a town museum.

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OXFORD (*continued*).

Ashmolean Museum (*continued*).

Department of Classical Archæology.

Staff.—Professor of classical archæology (Professor Percy Gardner, M.A.); lecturers (L. R. Farnell, D.Litt., J. L. Myers, M.A.); one attendant.

Nature of Collections.—Casts of classical sculpture, photographs, and books.

Income and Working Expenses.—A grant of £150 for casts and books.

Lectures.—Given daily in term-time.

Publications.—Guide to Casts.

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OXFORD *(continued)*.

Ashmolean Museum *(continued)*.

University Galleries.

Governing Body.—Visitors of the Ashmolean Museum and University Galleries.

Staff.—A keeper, one attendant, and three servants, common to the Ashmolean Museum and the University galleries.

Source of Income.—University grant and proportion of admission fees.

Nature of Collections.—Early Italian pictures; oil paintings of English, Dutch, Flemish, and Italian schools; water-colour drawings by Turner and others; original drawings by the Old Masters, especially Michael Angelo and Raffaelle; engravings and etchings by the Old Masters.

Times and Terms of Admission.—Open 11 a.m. to 4 p.m. Admission 3d., except to members of the University and persons accompanied by them.

Lectures.—The Slade Professor of Fine Art lectures in a room of the galleries.

Loan of Pictures, &c.—Pictures are only lent out under very exceptional circumstances.

Income and Working Expenses.—A grant of £500 for the joint service of the Ashmolean Museum and the University galleries.

Keeper.—ALEXANDER MACDONALD, M.A.

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OXFORD *(continued)*.

Botanical Museum.

A small Botanical Museum is attached to the Botanical Gardens, and is intended for the use of students. Admission may be obtained on application to the Sherardian Professor of Botany.

Curator and Sherardian Professor of Botany.—SYDNEY HOWARD VINES, M.A.

NOTE.—The Fielding Herbarium is also under the direction of the Sherardian Professor of Botany.

Curator of Fielding Herbarium.—G. C. DRUCE, M.A.

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OXFORD *(continued)*.

Indian Institute Museum.

Governing Body.—Board of curators of the Indian Institute (eight members, including the Vice-Chancellor and the two proctors). Subject to the control of this board, the museum is managed by the keeper of the Indian Institute (the Boden Professor of Sanskrit).

Staff.—The keeper, the sub-keeper, the porter, and an occasional assistant.

Source of Income.—University grant and grant from India Office.

Nature of Collections.—Indian weapons, musical instruments (probably the best collection in Europe), agricultural implements, sacrificial utensils, writing materials, pottery, metal-work, textiles, art products, clay figures representing racial types, groups of figures, and a few archæological specimens.

Times and Terms of Admission.—Open during summer term from 10 a.m. to 6 p.m.; from 10 a.m. to 4 p.m. at other times. Admission free.

Number of Visitors.—About 2000 annually.

Lectures.—Public lectures are occasionally given on subjects connected with India.

Loan of Collections, &c.—Collections are sometimes lent out.

Income and Working Expenses.—The expenditure on the museum is paid out of the annual general income, amounting to about £530, of the Institute.

Exhibition Space.—The museum occupies the greater part of the first floor and the corresponding portion of the second floor of the Institute. The agricultural implements, models of boats, and fabrics are on the second floor; the rest of the exhibits are on the first floor.

Publications.—The catalogue is at present in manuscript, but it will be printed as soon as opportunity arises.

General Information.—The object of the museum is to illustrate Indian life, customs, and art. The specimens and models in the Institute are accordingly arranged with a view to this object.

Keeper.—A. A. Macdonell, M.A. (Boden Professor of Sanskrit).

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OXFORD *(continued)*.

The Pitt Rivers Museum.

Governing Body.—Delegates of the University Museum, appointed by the University.

Staff.—A curator, an assistant, and an attendant. The post of assistant has been kept vacant for some years, but it is hoped that it may again be filled up.

Source of Income.—A grant made by the university.

Nature of Collections.—Ethnological and Archæological.

Special Collections.—A series of objects collected during the voyages of Captain Cook in the South Pacific.

Times and Terms of Admission.—Open from 10 a.m. to 4 p.m. Conditions of admission are the same as those applying to the University Museum, through which the Pitt Rivers Museum is approached.

Lectures.—The curator gives occasional lectures, courses of lectures and demonstrations.

Income and Working Expenses.—£200 is allowed for the expenses of assistants, maintenance and development of the museum and all general expenses. Occasional small grants are made for special purposes. This does not include the curator's salary (£200 per annum).

Exhibition Space.—The museum is a plain rectangular building, about 100 ft. by 70 ft., with a court on the ground floor. Two galleries run completely round the building.

Publications.—A small hand-book is being prepared. Special papers relating to series in the museum have been published by the curator from time to time.

General Information.—The museum originated in the gift made to the University by the late General A. Pitt Rivers, F.R.S., of his Ethnological and a portion of his Archæological collections. These collections, which were formerly exhibited at the Bethnal Green and South Kensington Museums, form the nucleus around which the museum has grown. The system of arrangement is at present unique, and the principal object aimed at is to associate together the Archæological and Ethnological material with a view to illustrating progress in human culture as exhibited in the development of the various arts and industries of mankind, and the evolution of the more complex and specialized types from earlier simple and generalized forms. It illustrates further the importance of a study of survivals of primitive types in modern times, with a view to filling up gaps in the Archæological record of progress. Further, it aims at distinguishing between cases of true homology and those of mere analogy, in the case of similar results having been arrived at in widely separated regions. The classification of the objects resembles that usually adopted in a natural history museum, the specimens being mainly grouped, in accordance with their apparent affinities, as it were into families, genera and species.

Curator.—HENRY BALFOUR, M.A.

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OXFORD *(continued)*.

Oxford University Museum.

Governing Body.—The Vice-Chancellor and the two proctors *(ex-officio)*, six delegates appointed by the congregation of the University, and a secretary appointed by the delegates, with the approval of Convocation.

Staff.—A secretary, one secretary's assistant, a porter, an under-porter, a gardener and stoker, a woman cleaner for rooms and laboratories, a printer for general museum labels, and a boy-attendant, partially employed in the secretary's office and partly in the Mineral department. Departments exhibiting collections in the museum building, besides the heads or professors in charge, employ assistants as follows:—Medicine, one; Mineralogy, one; Geology, one; Zoology (Hope), two; Anthropology and Ethnology (Pitt-Rivers), one; Comparative Anatomy, one.

Source of Income.—(1) Grants made by the University for general administration, maintenance of collections, cases, &c.; (2) visitors' fees.

Nature of Collections.—The exhibited collections comprise:—Chemistry, Mineralogy, Geology and Palæontology, Comparative Anatomy, Zoology (vertebrate and invertebrate), and Medicine.

Times and Terms of Admission.—The museum is open every week-day, from 10 a.m. to 4 p.m. From 10 to 2 a fee of sixpence is charged for each visitor; from 2 to 4, threepence, except on Thursday and Saturday afternoons, which are free. Members of the University and persons introduced by a Master of Arts are admitted free during the time that the museum is open. The secretary may open the museum free on bank holidays and other occasions at his discretion. The museum is closed on Good Friday, Christmas Day, and Dec. 26, and for a fortnight in August, usually from the week following bank holiday.

Number of Visitors.—8,256 in 1904.

Lectures.—Public lectures are occasionally given.

Income and Working Expenses.—In 1903, the grant for administration was £1015; the expenditure, £893 1s. 6d. The grant for maintenance and cases was £250; the expenditure, £248 3s. 2d.

Exhibition Space.—Space allotted to departments exhibiting collections approximately as follows:—Medicine, 456 sq. ft.; Comparative Aatomy, 7,944; Zoology (Hope), 1,500; Geology, 6,120; Mineralogy, 1,100; Chemistry, 16.

Publications.—A brief report of the work and progress of the museum generally, and of the several departments in connection, is published annually.

General Information.—The museum court, containing exhibited collections, is surrounded by the following teaching departments:—Medicine, Pharmacology and Materia Medica, Pathology, Physiology, Human Anatomy, Comparative Anatomy and Morphology, Zoology, Geology, Mineralogy, Chemistry, Experimental Philosophy, Magnetism and Electricity, and Anthropology. The laboratories of experimental philosophy, human anatomy and pathology, each include a museum in those subjects.

Secretary.—Henry A. Miers, M.A., D.Sc., F.R.S.

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PAISLEY

Paisley Public Museum and Art Gallery.

Governing Body. —

Staff. —

Hours of Access. —

Nature of Collections. —

Special Collections. —

Times and Terms of Admission. —

Number of Visitors. —

Lectures. —

Income and Working Expenses. —

Exhibition Space. — A room [illegible] is devoted to the display of [illegible] and other objects of local manufacture this room is [illegible] and floor cases. A space in the first landing, [illegible] is utilised for framed photographs of [illegible] and the Coats of Renfrew. The British [illegible] is shown in a room 59 ft. by 25 ft., and [illegible] floor cases and wall cases. The latter have a height of [illegible] ft. The more [illegible] collections are exhibited in a hall 84 ft. by 44 ft. [illegible] are exhibited in a floor case 16 ft. by 8 ft., and a fine [illegible] of shells and corals is displayed in an octagonal case [illegible] gallery.

Publications. A description of the Arbuthnot manuscripts.

General Information. — The museum, art gallery, and free library were given to the corporation in 1870 by Sir Peter Coats, of Woodside and Ferguslie Glasgow. In the museum, which is a modern building and built especially for its purpose, top light is used, and all the wall space is available for exhibition. Electric light is used in the evening. All specimens in the museum are labelled with printed labels, and a good many printed descriptive labels are also used.

Curator. J. M. B. TAYLOR.

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PENZANCE.

Museum of the Royal Geological Society of Cornwall.

Governing Body.—A President, four Vice-Presidents and a Council.

Staff.—A curator, and honorary secretary, honorary treasurer, and honorary librarian.

Source of Income.—Subscriptions and endowment.

Nature of Collections.—Minerals and fossils.

Special Collections.—(1) The Peach collection of Cornish fossils; (2) the Cornish collection of local minerals.

Times and Terms of Admission.—Open daily 10 a.m. to 4 p.m. Admission free.

Number of Visitors.—About 250 annually.

Income and Working Expenses.—About £130 a year.

Exhibition Space.—Two rooms, one 50ft. by 25ft., the other 25ft. by 25ft.

Publications.—The society publishes annual transactions.

General Information.—The museum is almost entirely a local one. There are special collections of Cornish minerals and fossils.

Curator.—J. B. CORNISH.

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PENZANCE *(continued).*

Museum of the Penzance Natural History and Antiquarian Society.

Governing Body.—Two Presidents, two Vice-presidents, and a Committee.

Staff.—A secretary and honorary curators.

Source of Income.—Subscriptions.

Nature of Collections.—Natural History and local antiquities.

Special Collections.—Chambers collection of South American Birds.

Times and Terms of Admission.—Open daily, 10 a.m. to dusk. Admission free.

Number of Visitors.—About 150 to 200 annually.

Income and Working Expenses.—About £60 a year.

Exhibition Space.—One room, 40 ft. × 25 ft.

Publications.—Transactions are occasionally published.

General Information.—The museum is in the main a local one. There is a good collection of Cornish stone mills, and also of local burial urns.

Honorary Secretaries.—J. B. CORNISH and K. H. BENNETT.

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PERTH.

The Perthshire Natural History Museum.

Governing Body.—Joint committee of members of the town council, the county council, the school board, and the Perthshire Society of Natural Science.

Staff.—A curator and a janitor.

Source of Income.—Rates and local contributions.

Nature of Collections.—Natural History.

Times and Terms of Admission.—Open daily (except on Sundays) 9 a.m. to 4 p m., Tuesdays till 1 p.m., and on Monday, Wednesday and Saturday evenings, 6 to 8 Admission free.

Number of Visitors.—About 15,000 annually.

Lectures.—Monthly meetings of the Perthshire Society of Natural Science; photographic section; junior naturalist section; as well as occasional courses of lectures, illustrated by specimens from the museum, are given in the lecture room. Demonstrations are given in the museum to classes from elementary schools.

Loan of Collections, &c.—Specimens are lent to schools for teaching purposes.

Income and Working Expenses.—Income about £300 a year, expenditure about £300 a year.

Exhibition Space.—Index collection, 1,334 square feet; Perthshire collections, 2,684 square feet.

Publications.—1. "Hand-book to the Perthshire Natural History Museum." 2. "The Perth Library and Museum Record" (published quarterly). 3. "The Transactions and Proceedings of the Perthshire Society of Natural Science" (published annually). 4. "The Flora of Perthshire," by the late Dr. F. Buchanan White. 5. "The Natural History of the Banks of the Tay."

General Information.—The museum is divided into two departments:—I. An index or type collection illustrating the general principles of zoology, botany, and geology: II. Collection to illustrate the fauna, flora, and geology of Perthshire. The museum, which was established and for many years maintained by the Perthshire Society of Natural Science, was in 1903 taken over by the City Council of Perth.

Curator.—A. M. Rodger.

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PETERBOROUGH.

Museum of the Peterborough Natural History, Scientific, and Archæological Society.

Governing Body.—A committee consisting of the President of the Society, three Vice-Presidents, hon. Treasurer, hon. Secretary, hon. Curator, and nine other members.

Staff. An honorary curator.

Sources of Income.—Subscriptions of members.

Nature of Collections.—Natural history specimens, local Roman and Saxon remains. general antiquities engravings, straw and bone marqueterie, work done at Norman Cross by French prisoners, Northamptonshire and other lace.

Times and Terms of Admission.—Open daily (Sundays excepted), 10 a.m. to 4 p.m., from October to March; 10 a.m. to 6 p.m., during the rest of the year; on Tuesday evenings, 7 to 9. Admission, 3d. for each person.

Number of Visitors.—3,600 in 1904.

Lectures.—Public lectures are given during the winter months.

Income and Working Expenses.—Income in 1904, £95 14s. 10d.; Expenditure, £89 9s. 3d.

Publications.—Catalogue of Mary, Queen of Scots, Tercentenary Exhibition, 2/6 (ditto, abridged, 6d.); Catalogue of John Clare Exhibition, 2/6 (ditto, abridged, 6d.); "Old Peterborough Customs and their Survival," by Charles Dack, 6d.; "The Peterborough Gentlemen's Society," by Charles Dack, 6d. In preparation, "Weather and Folklore of Peterborough and District," by C. Dack. The society publishes an annual Report.

General Information.—The museum was founded in 1861. The collections are now housed in the Thomas á Becket Chapel, which is used as a museum.

Honorary Curator.—C. DACK.

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PLYMOUTH.

Plymouth Municipal Museum and Art Gallery.

Governing Body.—A committee of the Town Council.

Staff.—A curator, assistant, and caretaker.

Source of Income.—Rate (½d in the pound).

Nature of Collections.—Art, Natural History, Antiquities, and Ethnography.

Times and Terms of Admission.—Open daily, 10 a.m. to 6 p.m in summer, 10 a.m. to dusk in winter. Sunday afternoon, two hours. Admission free.

Number of Visitors.—45,000 in 1901.

Lectures.—Public lectures, illustrated by specimens in the museum, are given in the winter. Admission free. A system of lectures to school children is in operation, in conjunction with the education authority.

Income and Working Expenses.—About £900 a year.

Exhibition Space.—Ten small rooms; total floor space, about 3,500 square feet.

Publications. - Catalogue (price one penny). Annual reports.

General Information.—The collections are at present in a temporary building, but the foundation stone of a building to cost ultimately £25,000 has been laid.

Curator.—E. E. Lowe, F.L.S.

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PONTEFRACT.

Pontefract Castle.

Governing Body.—Trustees of Pontefract Castle.

Staff.—A caretaker of castle and grounds.

Nature of Collections.—Miscellaneous, mostly relics of the castle and sieges.

Times and Terms of Admission.—Admission given on application.

Exhibition Space.—One room, 35 ft. × 20 ft.

General Information.—The building is a gift by J. G. Lyon, Esq. The collections are for the most part given or lent by the late E. Foster, Esq., and a few others.

Hon. Secretary.—

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POOLE.

Poole Borough Museum.

Governing Body.—School of Art Committee appointed by the Poole Educational Committee.

Staff.—An honorary curator.

Source of Income.—Grant from Education Committee.

Nature of Collections.—1. Geology and natural history. 2. Local exhibits (of an educational character). 3. Loan collection from South Kensington.

Times and Terms of Admission—Open daily, from 10 a.m. to dusk (and occasionally in the evening). Admission free.

Number of Visitors.—Average for last five years, about 2800

Lectures. Public lectures are occasionally arranged by the local Natural History Society.

Income and Working Expenses.—Usually under £20.

Exhibition Space.—One large room, 65 ft. · 44 ft.

General Information.—The building was given by Mr. J. J. Norton, in 1891. The first cases and the objects contained were bought by public subscription, and by two grants of £50 each made by the Dorset County Council.

Honorary Curator —E. J. WILKINS.

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PORTSMOUTH.

Portsmouth Free Museum.

Governing Body.—A Museum Committee of the Corporation of Portsmouth.

Staff.—One curator, one attendant.

Nature of Collections.—Various: mainly paintings, engravings, maps, documents, &c., relating to the history of Portsmouth; also, local antiquities; paintings, porcelain, and bronzes from South Kensington; minerals and shells.

Times and Terms of Admission.—Open daily, 10 a.m. to 7 p.m. Admission free.

Number of Visitors.—From March, 1903, to March, 1904, 39,578; from July 22 to Sept. 26, 1904, 10,750.

Exhibition Space.—One large room (formerly known as "The Swiss Hall").

Publications.—An illustrated guide to the Dickens birthplace museum is published, price sixpence. The proceeds of the sale of this guide are devoted to the endowment of the "Charles Dickens Cot" in the Royal Hospital.

General Information.—One great object of the museum is to illustrate the rise, progress, and history of the town of Portsmouth. There is also a collection of books, portraits, letters, and other memorials of Charles Dickens.

Curator.—W. H. SAUNDERS.

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PORTSMOUTH *(continued)*.

Dickens' Birthplace Museum.

(393, COMMERCIAL ROAD.)

Governing Body.—Corporation of Portsmouth.

Staff.—A curator and a custodian.

Source of Income.—Rates.

Nature of Collections.—Books, portraits, prints, letters, and other memorials relating to the life and writings of Charles Dickens.

Times and Terms of Admission.—Open daily (except Sundays) 10.30 a.m. to 6 p.m. in winter, 10.30 a,m. to 8 p.m. in summer.

Number of Visitors.—About 25,000 a year.

Lectures.—No lectures are given in the building; but the "Dickens Fellowship," which is connected with the institution, holds frequent meetings in the vicinity

Exhibition Space.—Three rooms in an eight-roomed house are devoted to exhibition purposes.

Publications.—The "Dickens Memorial" pamphlet, by the curator (Mr. W. H Saunders), price sixpence.

General Information.—The house (Dickens' birthplace) was purchased by the corporation Sept. 29th, 1903, for £1,125, and on July 22nd, 1904, was opened to the public as a permanent free museum, to contain manuscripts, writings, and various objects connected with the great author.

Curator.—W. H. SAUNDERS.

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PRESTON.

The Harris Free Public Library and Museum.

Governing Body.—The Corporation of the Borough of Preston.

Staff.—A curator, two attendants, and cleaners; also constant police patrol.

Source of Income.—Rates and endowment.

Nature of Collections.—(1) Natural History, (2) Art (painting, sculpture, and examples of decorative and industrial art).

Special Collections.—(1) The Newsham collection (Art), (2) the Sumner collection of paintings, (3) the Dewhurst collection of paintings.

Times and Terms of Admission.—Open on week days from 10 a.m. to dusk, and two hours on Sunday afternoon. Admission free.

Number of Visitors.—

Loan of Specimens, &c.—A few objects are occasionally lent out.

Income and Working Expenses.—Income about £2000 a year serves for museum and library.

Exhibition Space.—I. One room, 90 ft. × 30 ft., is allotted to reproductions of pictures, models, and various art objects. II. Three rooms, each 60 ft. × 30 ft., of these one is devoted to pictures and statuary, one to applied art, and one to natural history. III. Four rooms, each 30 ft. × 30 ft., of these two are devoted to pictures and two to natural history. IV. Central hall, on three floors, 60 ft. × 60 ft. on each floor; this, together with the landings on the main staircase, is devoted to statuary and works in relief.

Publications.—An annual report and a catalogue of the Newsham collection of pictures.

General Information.—The museum was equipped from the Harris Endowment Fund, and additions to the collections are obtained from this fund. The income derived from rates is devoted to maintenance only.

Curator and Art Director.—W. B. BARTON.

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RAWTENSTALL.

Whitaker Park Museum.

Governing Body.—The corporation.

Staff.—The superintendent of the park acts as curator.

Source of Income.—A penny rate is levied for library, etc., purposes.

Nature of Collections.—Local antiquities, collection of Greek, Roman, and Early English coins, collection of weapons of savage tribes, foreign stamps, natural history, and collection of fossils.

Number of Visitors.—Annual average, about 10,000.

Lectures.—Occasionally given under the auspices of the local Natural History Society.

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READING.

The Reading Museum and Art Gallery.

Governing Body.—A Sub-Committee appointed by the Free Library and Museum Committee of the Corporation.

Staff.—Six honorary curators and a sub-curator.

Source of Income—A halfpenny rate, raised under "The Museums and Gymnasiums Act."

Nature of Collections.—Natural History. Archæology, Art (paintings, porcelain, and products of industrial art).

Special Collections.—The Roman relics from Silchester, Palæolithic and Neolithic implements from Reading neighbourhood, Chelsea and Bow porcelain, Raeburn portraits, and British birds and eggs.

Times and Terms of Admission.—Daily, Sundays excepted: in summer, 10 a.m. till dusk on two days, and 10 a.m. till 6 p.m. on four days; winter, 10 a.m. to 4 p.m., and Wednesday evenings, 7 p.m. to 9 p.m. Admission free.

Number of Visitors.—About 100,000 a year.

Lectures.—Demonstrations to various scientific societies (local and other) are given from time to time.

Income and Working Expenses.—Income about £700. Of this about £200 goes to a sinking fund for building, &c., the rest is devoted to current expenses.

Exhibition Space.—Two rooms (45 ft. by 31 ft. and 42 ft. by 23 ft.), and a corridor (53 ft. by 10 ft.) are devoted to the Silchester collection; a room (68 ft. by 37 ft.) to archæology and natural history; four rooms (67 ft. by 20 ft., 50 ft. by 10 ft., 35 ft. by 20 ft., and 23 ft. by 14 ft.) to the art collections.

Publications.—1. Guide to General Museum and Art Galleries (one penny). 2. Guide to Fac-simile Reproduction of the Bayeux Tapestry (one penny). 3. Guide to the Silchester Collections (one penny).

General Information.—

Sub-Curator.—Thos. Wm. Colyer.

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REIGATE.

The Reigate Museum.

Governing Body.—The Holmesdale Natural History Club.

Staff.—An honorary curator.

Source of Income.—Subscriptions of club members.

Nature of Collections.—Natural history.

Times and Terms of Admission.—Open to members at all times, and to the public on Saturday afternoons. Admission free.

Lectures.—Lectures or papers are given at the club meetings, which are held the 4th Friday in each month during the winter, in the museum. Special courses of lectures are occasionally given.

Income and Working Expenses.—Rent and firing, &c., about £18 a year.

Exhibition Space.—One room in the public hall, round which cabinets are arranged containing the specimens.

Publications.—The Club publishes a volume of proceedings every two or three years.

General Information.—The museum is the headquarters of the Holmesdale Natural History Club, and contains its collections. Whole day and half-day excursions are arranged during the summer.

Honorary Curator.—JOHN LINNELL.

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RIPON.

The Corporation of Ripon took over the museum last year, and has temporarily stored the specimens in the Town Hall, until the erection of the new buildings. The collections are open to the public daily, free of charge. All arrangements are at present in a transition state.

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ROCHDALE.

Rochdale Corporation Art Gallery and Museum.

Governing Body.—Public Libraries, Art Gallery and Museum Committee of the Town Council of the County Borough of Rochdale. This committee consists of eight members of the council and five co-opted members.

Staff.—A secretary and one attendant.

Source of Income.—Part of the library rate of 2d. in the pound.

Nature of Collections.—ART (oil paintings, water-colours, sculpture, loan collections from South Kensington). NATURAL HISTORY (minerals, fossils, &c.). ARCHÆOLOGY (stone implements and various antiquities).

The collection of fossils is especially rich in local carboniferous specimens, some of them unique. The neolithic implements constitute one of the best local series in England.

Special Collections.—The March collection of flint implements.

Times and Terms of Admission.—Open daily: summer, 10 a.m. to 8 p.m.; winter, 11 a.m. to 4 p.m.: Sunday, 3 p.m. to 5 p.m. Admission free, except during the summer exhibition of paintings.

Number of Visitors.—About 80,000 annually.

Loan of Pictures, &c.—Pictures are lent to other corporations.

Income and Working Expenses.—The total amount raised by the rate is £3,200. Of this the committee has power to devote such part as is thought proper to the working expenses of the museum and art gallery. These amount on an average to £700 a year.

Exhibition Space.—Ground floor: two rooms, each 35 ft. by 30 ft. First floor: two rooms (lighted from the top), one 68 ft. by 30 ft., the other 30 ft. by 30 ft.

Publications.—1. Annual report of the libraries, art gallery, and museum. 2. "The Museum and its Message," a pamphlet of 38 pp, sold at one penny. 3. Catalogues of special exhibitions of pictures.

General Information.—The art gallery and museum was built as an addition to the public library. This extension was opened on April 3, 1903, with a special loan exhibition of oil paintings. Since the opening numerous donations have been made, and an endowment of £4,500, for the purchase of pictures, has been received from Mr. James Ogden, a native of the town.

Secretary.—FREDERICK WILLIAMSON.

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ROCHESTER.

Eastgate House Museum.

Governing Body.—The corporation.

Staff.—A curator and two caretakers.

Source of Income.—A penny rate for library and museum.

Nature of Collections.—ART: pictures, engravings, furniture, &c. ARCHÆOLOGY: local antiquities, coins, &c. NATURAL HISTORY: a very fine collection of Kentish birds.

Times and Terms of Admission.—Open daily (except Friday), from 10 a.m. to 6 p.m. in summer, and from 10 a.m. to 4 p.m. in winter. Sundays, 2 p.m. to 6 p.m. in summer, and 2 p.m. to 4 p.m. in winter. Admission free.

General Information.—The museum is a large Elizabethan mansion. It was purchased as a Jubilee Memorial of Her Majesty. The whole house is used for exhibition purposes, except two rooms, which are reserved for the caretaker.

Curator.—G. PAYNE, F.S.A.

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ROTHERHAM.

Clifton Park Museum.

Governing Body.—The Corporation of Rotherham.

Staff.—A curator and one constable. An extra constable is on duty on Sundays and Bank Holidays.

Source of Income.—Rates.

Nature of Collections.—ART: (*a*) paintings, bronzes, pottery, metal work, &c., lent by the Board of Education; (*b*) private loans of oil paintings, water-colours, engravings, and pottery; (*c*) reproductions of sculptures and bronzes. NATURAL HISTORY. collections of birds, eggs, and lepidoptera, lent by the Rotherham Naturalists' Society. ARCHÆOLOGY: Roman remains from Templeborough, &c.

Times and Terms of Admission.—Open on week-days (except Friday, when museum is closed), 10 a.m. to dusk; Sundays, 2 p.m. to 5 p.m. in summer, 2 p.m. to 4 p.m. in winter. Admission free.

Number of Visitors.—Yearly average since opening, over 63,000.

Income and Working Expenses.—Expenditure for year ending March 31, 1904, £273 5s. 3d.

Exhibition Space.—Ground floor: Three rooms; one, 30 ft. by 20 ft., contains loan collections from Board of Education; one of 30 ft. by 20 ft. contains oil paintings lent by the National Gallery and private individuals; one of 20 ft. square contains Rockingham and other pottery. Total wall space of these rooms, 1,000 sq ft. Upper floor: six rooms, four of which are 20 ft. square and two are 20 ft. by 10 ft.; of these two are devoted to natural history, two to engravings and autotypes, one to oil paintings and water-colours, and one to local photographs. Total wall space of upper floor about 2,000 sq. ft.

General Information.—The museum was a mansion standing in its own grounds, and was built by Joshua Walker in 1787. The property (65 acres) was acquired by the Corporation of Rotherham as a public park, and was opened by His Majesty (then Prince of Wales) in 1892. The mansion was opened as a museum in 1893.

Curator.—H. MOORE.

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RUGBY.

Rugby School Art Museum.

Governing Body.—The headmaster and the assistant masters of Rugby School.

Staff.—A curator and a caretaker.

Source of Income.—A small fee charged to each pupil.

Nature of Collections.—ART: Statues, casts, pictures, the Arundel reproductions (including the ficile ivories), drawings, engravings, photographs, pottery, metal-work, &c. Loan collections are obtained yearly from the Board of Education. ARCHÆOLOGY. Antiquities from Egypt, Phœnicia, Greece, Magna Græcia, and Rome, coins, &c. There is a good library of art publications.

Special Collections.—The Caldecott collection of objects of artistic and historic interest, the Bloxam collection of Greek helmets, Anglo-Saxon objects, etc.

Times and Terms of Admission.—Open daily from 10 a.m. to "Lock up" (5 p.m. to 8 p.m.), but closed between 1 and 2 p.m. On Sunday from 2 p.m. to 4 p.m. Open to the public on Wednesday and Saturday. Admission free.

Number of Visitors.—The turnstile recorded 12,957 during 1903.

Lectures.—Lectures (to which friends of pupils can be admitted by ticket) are given from time to time. Short lectures and addresses of half-an-hour each, called "chats," have been given by the curator to explain and popularize the museum.

Loan of Collections, &c.—From time to time pictures have been lent to other schools. The fac-simile copy of the Bayeux tapestry has been lent several times.

Exhibition Space.—The art gallery consists of a lofty room, 72 ft. by 45 ft. The walls, and those of the staircase, are hung with pictures. Long upright cases and long flat cases on trestles contain objects for exhibition.

General Information.—The gallery (with the Temple Library and a curator's residence) was built in 1879, at a cost of £9000, raised by subscription. The headmaster (Dr. T. W. Jex-Blake, now Dean of Wells) organized the subscription list and gave largely. Since that time the collections have received very numerous accessions, partly by purchase, but chiefly by donations from old Rugbeians and other friends of the school. The portrait gallery became so large that it had to be removed to the Big school. The Board of Education has expressed its recognition of the excellent work done by the museum, not only by Loan collections, but also by a money grant. The Rugby Art Society and the Rugby Photographic Society hold annual exhibitions in the Museum, and other Loan exhibitions are organized from time to time. All the schools of the district are invited, and the Curator gives short addresses to the pupils. The museum is highly appreciated by all members of the School, and they take a justifiable pride in its progress.

Curator.—T. M. LINDSAY (drawing master of Rugby School), appointed 1880.

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RYDE.

A small collection of natural history objects (mostly fossils) is housed in the School of Art Buildings, George Street.

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SAFFRON WALDEN.

The Saffron Walden Museum.

Governing Body.—A body of Trustees and a board of management appointed by them.

Staff.—A curator and an assistant.

Source of Income.—Voluntary subscriptions and the interest on a small endowment left by the late George Stacy Gibson.

Nature of Collections.—NATURAL HISTORY: Geological: minerals—general British and local fossils, especially pliocene and cretaceous. Zoological: general zoological collection, including largest land mammals, skins and skeletons, tropical birds and reptiles and molluscs, insects etc. 12 British mammals, a large collection of British birds, nests and eggs, British crustacea, molluscs and insects; and Botanical: Essex and general british herbarium. ARCHÆOLOGY: chiefly local relics. ART: a few pictures and a good collection of pottery, tapestry, needlework furniture, costume gems, early printed books, illuminated MSS. ETHNOLOGICAL: general (including Sandwich Island feather cloak).

Special Collections.—1. The John Dunn South African Vertebrates. 2. The Clarke collection of humming birds, the William Murray Take collection of carved oak and of English pottery, H. Stear collection of Staffordshire cottage figures and English glass, and the Maynard collection of models of the local fungi.

Times and Terms of Admission—Open daily (except Sundays, Christmas-day, and Good Friday), from 10 a.m. to 5 p.m. summer, 10 a.m. to 4 p.m. winter. Admission free.

Number of Visitors.—10,034 in 1904.

Lectures.—Demonstrations are occasionally given in the museum.

Loan of Collections, &c.—Specimens are systematically lent to schools and colleges of the town.

Income and Working Expenses.—The annual expenditure is about £250.

Exhibition Space.—There are eight rooms. No. 1 (67 ft. by 32 ft.) is devoted to zoology. No. 2 (26½ ft. by 25 ft.) contains the geological collections. No. 3 (23 ft. by 14 ft.) contains humming birds, birds of Paradise, nests and eggs of British birds. In the entrance hall (25 ft. by 10½ ft.) are a number of old oak carvings and armour. No. 4 is a small room used as a library. No. 5 (23 ft. by 21 ft.) is used for pictures, and contains cases filled with English pottery and porcelain. Nos. 6, 7, and 8 are parts of one large room (51 ft. by 34 ft.) which is divided by partitions; they are devoted to antiquities, needlework, mediæval and Delft pottery, and ethnology.

Publications.—An illustrated catalogue, probably the first of its kind, was published in 1845, but it has long since been out of date. No new edition has been issued, but the labelling of all specimens renders a catalogue unnecessary. A system of pictorial and descriptive labels is under arrangement, the series illustrating the Stone Age and local antiquities being already in place.

General Information.—The museum was founded in 1832 by Jabez Gibson, and by him was vested in a body of trustees. The ruins of the Norman keep in the museum grounds contains several fine stone coffins from the neighbouring abbeys.

Curator.—GUY MAYNARD MAYNARD.

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SAFFRON WALDEN *(continued)*.

Dudley End.

The mansion of Dudley End, near to Saffron Walden, contains a large collection of Celtic, Roman and Saxon antiquities found in the neighbourhood. Special permission is required to obtain admission.

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ST. HELENS.

St. Helens Public Museum.

Governing Body.—The Parks and Museum Committee of the St. Helens Town Council.

Staff.—The duties of curator are performed by the chief librarian. The park-keeper and his staff are in charge of the museum during the time that it is open to the public.

Source of Income.—Borough rate.

Nature of Collections.—Natural history and archæology.

Times and Terms of Admission.—Open on week-days, 10 a.m. to dusk; Sundays, 2 p.m. to dusk. Admission free.

Exhibition Space.—Three rooms on the ground floor are at present in use. Nine others are available for additions when required.

General Information.—Exhibitions of pictures and objects of industrial art are held from time to time in the exhibition buildings.

Curator.—ALFRED LANCASTER.

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SALFORD

Royal Museum and Art Galleries, Peel Park.

Governing Body.—The Museum, Libraries, and Parks Committee of the County Borough Council.

Staff.—A curator (and chief librarian), four attendants, and a lad. The services of the staff are divided between the museum, art galleries, and libraries.

Source of Income.—The rates. By the adoption of The Museums and Gymnasiums Act of 1891, the committee is enabled to levy (subject to yearly ratification by the council) a rate not exceeding a halfpenny in the pound.

Nature of Collections.—PRIMITIVE ARTS: Ethnographical collections. FINE ARTS: Sculpture and painting. INDUSTRIAL ARTS: Pottery, porcelain, and metal-work. NATURAL HISTORY: Zoology, geology, and mineralogy. MISCELLANEOUS: Models, &c.

Times and Terms of Admission.—Open 10 a.m. till 8 p.m. or dusk; on Sunday, 2 p m. till 6 p.m. or dusk. Closed on Fridays (for cleaning), on Christmas Day and Good Friday, and at any time fixed by the committee. Admission free.

Number of Visitors.—Annual average for last three years (as recorded by turnstile), 154,545.

Lectures. Public lectures are given during the winter under the auspices of the committee. The curator frequently gives demonstrations in the museum and art galleries to members of various societies during the summer and autumn months.

Loan of Collections, &c.—The committee occasionally lends pictures to other art galleries and to special exhibitions.

Income and Working Expenses.—This depends on the work that the committee marks out for the year. The expenditure in 1903-4 was £908 The estimate for 1904-5 was £1335—equivalent to a rate of 0·34d. in the pound.

Exhibition Space.—Fine arts, 3460 sq. ft.; industrial and applied arts, 2250; primitive arts, 2250; natural history, 3247; models and miscellaneous, 1537; halls and corridors, 5097. NOTE.—In halls, passages, and corridors are casts of sculpture—classical, renaissance, and modern.

Publications.—1. Popular Guide, one halfpenny. 2. Fine Arts Handbook, twopence. 3. Ethnographical Handbook, twopence. 4. Handbook to Mineralogical and Geological Collections, twopence.

General Information.—The museum and libraries in Peel Park were founded in 1849, and have grown, as a united whole, from small beginnings in a few rooms in the parent building, until now they form two large and important twin systems. The museum and art galleries are now of good proportions, and the committee is about to utilize the mansion in new Buile Hill Park as a branch museum. To this establishment will be transferred all objects except the art collections. The latter will have more room for display, their arrangement and grouping will be much improved, and accommodation will be provided for additions. Under the same roof with the museum and art galleries is a reference library with 36,000 volumes, and a lending library with 10,000 volumes—in addition to which are six branch libraries with reading rooms, and two branch reading rooms.

Curator (and Chief Librarian).—BEN. H. MULLEN, M.A.

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SALFORD (*continued*).

Buile Hill Branch Museum.

At present this building is in the hands of workmen. The committee intends to transfer to it from the parent institution in Peel Park the entire Natural History section, and generally every object to which space cannot properly be allotted in the Art Museum. Some modern statuary will, however, be placed in the halls of the new museum. The arrangement will be generally as follows:—The ground floor will be mainly devoted to fossils and minerals; collections of birds and shells will be placed on the first floor; objects of interest of a miscellaneous character will be exhibited on the second floor.

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SALISBURY.

Salisbury, South Wilts, and Blackmore Museum.

Governing Body.—A committee consisting of a president, the trustees (five) of the institution, the Mayor of Salisbury, the hon. director of the museum, four hon. curators, the hon. treasurer, the hon. secretary, and three members of the town council of Salisbury.

Staff.—An hon. director, assisted by hon. curators and a collector.

Source of Income.—Members' subscriptions.

Nature of Collections.—The Salisbury and South Wilts Museum is chiefly devoted to the illustration of the natural history and archæology of the district. The Blackmore Museum is entirely devoted to pre-historic archæology, mainly illustrating the Stone Age, by means of specimens from all parts of the world. A collection of British birds and a collection of mediæval keys form marked features of the former museum.

Times and Terms of Admission.—Open daily (except Fridays and Sundays) from noon to 5 p.m. in May, June, July, August, and September; from noon to 4 p.m. during the other months; and every Wednesday from 6 p.m. to 9 p.m. Admission free.

Number of Visitors.—12,432 in the year 1903-4.

Lectures.—Public lectures are occasionally given.

Income and Working Expenses.—Income during year 1903-4, £106 18s. 3d.; expenditure during same period, £134 4s. 1d. (This excess is in part due to the necessity of obtaining extra assistance during illness of the collector.)

Publications.—An annual report.

Hon. Director.—Dr. Blackmore.

Collector.—Hill.

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SCARBOROUGH.

The Scarborough Museum.

Governing Body.—A council elected at the annual meeting of the Scarborough Philosophical and Archæological Society.

Staff.—A female caretaker.

Source of Income.—Members' subscriptions and admission fees paid by visitors.

Nature of Collections.—ARCHÆOLOGY: Armour, implements, ornaments, the skeleton of the "Gristhorpe giant," the ducking chair from the old pier, &c. NATURAL HISTORY: Zoology (especially birds), geology (a large series of fossils, mainly from the mezoic rocks of Yorkshire), mineralogy (a large series of minerals).

Special Collection.—The Harper collection of birds. The museum possesses a great auk's egg.

Times and Terms of Admission.—Open in summer on every week-day, from 10 a m. to 6 p.m.; in winter, 10 a.m. to 4 p.m., on Wednesdays, Thursdays, and Saturdays. Admission threepence.

Number of Visitors.—Annual average about 4000.

Lectures.—Regular courses of lectures are given in the museum.

Loan of Collections, &c.—Specimens are only lent out by special resolution of council.

Income and Working Expenses.—Last year, income, £97 17s. 5d.; expenditure, £92 2s. 6d.

Publications. An annual report, to which is appended a *resumé* of one of the lectures, and the reports of the recorders of the Field Naturalists' Society.

General Information.—The Scarborough Philosophical Society was founded in 1827, and the museum was built in 1829 to accommodate the collection of Thomas Hinderwell, the well-known historian of Scarborough. It originally consisted of the Rotunda, and was built in that form at the suggestion of the celebrated William Smith. The wings were added in 1860, and the library and lecture hall were enlarged to their present size in 1886. In 1853 the Philosophical Society became affiliated with the Archæological Society, and then took its present title—the Scarborough Philosophical and Archæological Society.

Hon. Secretaries.—H. ASCOUGH CHAPMAN, A.R.I.B.A.; HERBERT KING.

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SELBY.

Selby Educational Museum.

Governing Body.—

Staff.—A caretaker.

[The museum is visited once a year by a skilled curator, who re-arranges the objects and labels additional specimens.]

Source of Income.—(1) Fees derived from the letting of the lecture hall for entertainments. (2) Admission money. (3) Donations from Dr. Jonathan Hutchinson.

Times and Terms of Admission.—Open daily, 9 a.m. to 10 p.m. (Sundays to 5 p.m.) Admission, one penny (or by yearly subscription).

Number of Visitors.—Estimated at 10,000 annually.

Lectures.—These are occasionally given.

Exhibition Space.—Natural history room, 60 ft. by 44 ft.; entrance gallery, 36 ft. by 11 ft.; reading room, 32 ft. by 11 ft.; lecture hall, 57 ft. by 29 ft. (with gallery capable of seating 100 people); also three small rooms adjoining.

General Information.—The museum was founded and furnished in 1899 by Dr. Jonathan Hutchinson, on the site of the old town baths.

Caretaker.—B. M. MARSHALL.

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SHEFFIELD.

Mappin Art Gallery.

Governing Body.—Committee of the corporation and one trustee.

Staff.—Curator, one assistant, one gilder, and five attendants.

Source of Income.—Rates.

Nature of Collections.—Oil paintings, water colours, and sculpture. John Newton Mappin, who bequeathed the money for the erection of the gallery, also bequeathed his collection of 153 paintings. Sir Frederick T. Mappin, Bart., has presented nearly 100 pictures, while other bequests and gifts have increased the collection to 360 works of art.

Times and Terms of Admission.—Mondays and Saturdays, 10 a.m. to 9 p.m.; Tuesdays, Wednesdays, and Thursdays, 10 a.m. to dusk. Fridays closed, except to students and visitors from a distance. Open on Sundays from 2 to 5 p.m. Admission free.

Number of Visitors.—Annual average of the last three years, 322,000.

Loan of Pictures.—Occasionally to special exhibitions.

Lectures.—These are given in the winter months.

Income and Working Expenses.—£1,500 per annum.

Exhibition Space.—One gallery, 90 ft. by 38 ft.; three galleries, 60 ft. by 25 ft.; two galleries, 40 ft. by 20 ft.; entrance hall, 25 ft. by 20 ft.

Publications.—Descriptive and illustrated catalogues.

Curator.—E. HOWARTH.

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SHEFFIELD *(continued)*.

Public Museum, Weston Park.

Governing Body.—Library and Museums Committee.

Staff.—Curator, two assistants, one superintendent, and four attendants.

Source of Income.—Rates.

Nature of Collections.—General natural history, geology, mineralogy, archæology, industrial art, metalwork, cutlery. The museum contains several special collections, including the Seebohm collection of European birds; Blaydes' collection of fossils; Urban Smith collection of fossils, chiefly from the carboniferous limestone of Derbyshire; Sorby's collection of marine invertebrates and fossils; the Bateman collection of antiquities, described in *Vestiges of the Antiquities of Derbyshire*, and *Ten Years' Diggings in Celtic and Saxon Gravehills in the Counties of Derby, Stafford, and York*; Bragge collection of cutlery and metalwork; Holmes collection of cutlery; Marsden collection of pottery; and various smaller collections, including Salt's herbarium.

Times and Terms of Admission.—Mondays and Saturdays, 10 a.m. to 9 p.m.; Tuesdays, Wednesdays, and Thursdays, 10 till dusk. Friday closed, except to students and visitors from other towns. Admission free.

Number of Visitors.—Annual average of the last three years, 247,000.

Circulating School Museums.—Cabinets containing specimens illustrating zoology, geology, mineralogy, botany, and manufactures, as well as art portfolios, &c., have for several years been circulated amongst the primary and secondary schools, in connection with the Teachers' Guild. The collections now available for this purpose are:—Thirty museum cabinets, 24 art portfolios, 19 maps and plans, 34 sets of lantern slides, two cabinets of stereoscopes and stereoscopic views.

Lectures.—There is no lecture-room at the museum and no regular system of lectures. Classes of school children frequently attend, and special instruction is given to them by a member of the museum staff.

Income and Working Expenses.—£1,600 per annum.

Exhibition Space.—Two galleries, 75 ft. by 25 ft.; two rooms, 50 ft. by 20 ft.; four rooms, 30 ft. by 20 ft.

Publications.—Catalogue of the Bateman Collection of Antiquities, 3s. 6d. Popular Guide, 2d. Catalogue of Salt's Herbarium.

Curator.—E. HOWARTH, F.R.A.S., F.Z.S.

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SHEFFIELD *(continued)*.

High Hazels Museum.

This is a branch of the Public Museum, Weston Park, is managed by the same committee and curator.

Staff. - One keeper and three attendants.

Nature of Collections.—Pictures, industrial art, local history, and zoological collection specially intended for teachers.

Times and Terms of Admission.—Open all week-days from 11 a.m. till dusk; Sundays, 2 to 5 p.m., or dusk when earlier.

Number of Visitors.—Annual average, 70,000.

Income and Working Expenses.—£480 per annum.

Exhibition Space.—Two rooms, 30 ft. by 19 ft.; two rooms, 25 ft. by 18 ft.; two rooms, 18 ft. by 13 ft.; with several other rooms available as the collections increase.

Curator.—E. HOWARTH.

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SHEFFIELD *(continued)*.

Ruskin Museum.

Governing Body.—The Ruskin Museum Committee of the Sheffield Corporation and trustees of St. George's Guild.

Staff.—A curator, a library assistant, and three attendants.

Source of Income.—Rates.

Nature of Collections.—(1) Studies of the works of the old Italian masters in sculpture and painting, and of the architecture of Northern Italy and the gothic of France from the twelfth to the fifteenth centuries. The studies were executed by artists who worked under Professor Ruskin's supervision, and are illustrative of his works on art. They are supplemented by a series of casts of mural sculpture from Venice and Rouen. (2) Minerals from Ruskin's collections, consisting principally of silicas, uncut precious stones, crystals, and metals selected for their natural beauty, rarity, or usefulness in the arts. (3) The library includes all Ruskin's writings, other works on art and natural history, illuminated manuscripts, engravings, drawings, early printed books, and classical literature. There is also a collection of Greek and old English gold and silver coins, medals, and seals.

Times and Terms of Admission.—Open on week days from 10 a.m. to dusk, and 2 to 5 on Sunday afternoon. Admission free.

Number of Visitors.—Average, taking the past six years, 45,000.

Loans of Pictures.—Pictures are lent when it is possible.

Lectures.—From four to six public lectures are given during the winter months by the curator; also illustrated lectures to school classes in a room set apart for that purpose, and "museum chats" in the galleries.

Income and Working Expenses.—£650 per annum.

Exhibition Space.—Two galleries (44 ft. by 17 ft. and 32 ft. by 16 ft.); also Carpaccio room, Turner room, print room, library, and lecture room.

Publications.—Popular Handbook. Supplementary Catalogue of Special Exhibits. Catalogue of Books and Prints. Principles of Art. Annual Reports.

Curator.—GILL PARKER.

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SHIPLEY.

A room in the Salt Technical Schools is set apart for some small collections of insects and ethnological objects, chiefly Chinese. It is hoped that these may form the nucleus of a museum in the future.

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SHREWSBURY.

Shrewsbury Public Muse

Governing Body.—Free Library Committee.

Staff.—Honorory curators (with librarian as cura dants.

Source of Income.—Rates.

Nature of Collections.—Natural history (collect fauna, flora, and geology of Shropshire), ar pictures.

Special Collection.—Roman antiquities from Uric

Times and Terms of Admission.—Open daily, 10 in summer, and 10.30 a.m. till dusk in winter.

Income and Working Expenses.—£475 a year museum.

Exhibition Space.—A room 65 ft. by 20 ft. devoted few pictures on the walls; a room 90 ft. antiquities.

Publications.—A Guide to the Natural History Co

General Information.—

Curator and Librarian.—C. Beddoes.

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SOUTHAMPTON.

Museum of the Hartley University College.

Governing Body.—The Council of the Hartley University College.

Staff.—A curator and an assistant curator (both honorary).

Source of Income.—Funds of the Hartley University College (chiefly derived from Government grant and local rate).

Nature of Collections.—Chiefly illustrative of local geology and archæology. The former department specially strong in tertiary and cretaceous fossils from Hampshire and the Isle of Wight, the latter in Roman antiquities from the same district. There is also a very good collection of British birds.

Times and Terms of Admission.—Open daily (except Sundays and Tuesdays), from 10 a.m. to dusk. Admission free.

Number of Visitors.—Annual average about 7000.

Exhibition Space.—GROUND FLOOR: A hall of 50 ft. by 20 ft., with cases all round and three in the centre. These contain birds, fossils, and antiquities. SECOND AND THIRD FLOORS: Galleries. These contain minerals and books (chiefly on natural history).

General Information.—The museum belongs to the Hartley University College. Attached to it is a large library and reading room (with a considerable collection of works on natural history) open to the public.

Honorary Curator.—F. CAVERS, D.Sc. (Lond.), Professor of Biology in the Hartley University College.

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SOUTHPORT.

Museum of the Churchtown Botanic Gardens.

Governing Body.—Board of Directors.

Staff.—A curator (honorary) and a lady attendant.

Source of Income.—Fees paid for admission to the gardens.

Nature of Collections.—Miscellaneous; chiefly birds, shells, insects, and animals.

Times and Terms of Admission.—Open daily, 9 a.m. to dusk. Admission to gardens and museum, 4d., children, 2d.

Number of Visitors.—30,000 to 40,000 annually.

Exhibition Space.—Three large rooms.

General Information.—The museum was commenced by the purchase of Mr. George Davies' collection, and has since grown by purchases and donations.

Honorary Curator of Gardens.—F. BULL.

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SOUTH SHIELDS.

South Shields Public Museum and Art Gallery.

Governing Body.—Public Library Committee and curators.

Staff.—The staff of the free library.

Source of Income.—Library rate.

Nature of Collections.—Natural history (chiefly local birds), antiquities (chiefly Roman), and art.

There is a collection of lifeboats, including the original model by Wouldhave

Times and Terms of Admission.—Open daily (except Sunday, Good Friday, and Christmas Day), 11 a.m to 6 p.m. in summer, and 11 a.m. to 4 p m. in winter. Admission free.

Number of Visitors.—About 250 weekly.

Lectures. Demonstrations are given on Friday afternoons to scholars from high school and council schools.

Exhibition Space.—A room 40 ft. by 40 ft., and the floor space of the entrance hall.

General Information.—All specimens fully labelled.

Curator.—

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STAFFORD.

Wragge Museum.

Governing Body.—Free Library Committee.

Staff.—A curator and an assistant.

Source of Income.—Free Library Rate of one penny in the pound.

Nature of Collections.—Miscellaneous, chiefly birds, shells, fossils, and minerals.

Times and Terms of Admission.—Open daily (except Sundays). Wednesday, 10 a.m. to 1 p.m.; other days, 10 a.m. to 4 p.m.

Exhibition Space.—One room.

General Information.—The museum was established by Clement Wragge, meteorologist to the Government of Queensland.

Curator.—

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STALYBRIDGE.

Stamford Park Museum.

Governing Body.—A committee of four members of the corporations of Ashton-under-Lyne and Stalybridge, and one member (not a member of the council) appointed by Ashton-under-Lyne.

Staff.—The park-keeper and an assistant who, attend to the museum as well as to various other duties.

Source of Income.—The interest on £7,000 left by the late Samuel Oldham, supplemented by contributions from the corporations. The amount thus obtained is applied to the maintenance of the park and museum.

Nature of Collections.—General natural history.

Times and Terms of Admission.—Open on Wednesdays and Fridays, 2 p.m. to 6 p.m. Admission free.

Curator.—THOMAS WILSON.

Secretary to the Stamford Park Committee.—Mr. JOHN NEAL.

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LINLITHGOW.

Linlithgow Museum.

Governing Body.—The Town Council of Linlithgow.

Staff.—None. The museum is under the custody of the burgh officer and town clerk.

Source of Income.—Burgh rates.

Nature of Collections.—Antiquities. The collections of weapons and of old weights and measures are special features.

Times and Terms of Admission.—The museum may be inspected on any day (except Sunday) on application to the town clerk.

Number of Visitors.—About 20 annually.

Loan of Collections, &c.—Specimens may be lent out at the discretion of the museum authorities.

Exhibition Space.—A room in the Council Chambers.

Publications.—A catalogue annexed to the "History of Linlithgow," by G. Waldie.

General Information.—The museum may best be described as a corporation museum of local antiquities.

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LLANDUDNO.

There is a small collection of local specimens (chiefly minerals collected by a lapidary in the town) lodged in the public library.

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LONDON *(continued)*.

The Hutchinson Polyclinic Museum

(CHENNIS STREET, GOWER STREET).

Governing Body.—The Council of the Medical Graduates, College, and Polyclinic.

Staff.—An honorary curator.

Source of Income —Subscriptions of members of the Medical Graduates College.

Nature of Collections.—The collections consist chiefly of photographs and coloured drawings of diseased conditions in living patients. There are a few models and casts, and a considerable number of pathological specimens. There is also a small collection of surgical instruments and apparatus.

Times and Terms of Admission.—Open every week-day. Admission free.

Lectures.—There are lectures five days a week, for the illustration of which the contents of the museum are used.

Exhibition Space.—One large room, with ground floor and gallery; some passages are also used. The council room contains portraits and stands of drawers in which are drawings arranged and stored in portfolios.

Publications.—The *Polyclinic Journal*, which appears monthly, has paragraphs devoted to the museum. A catalogue has been commenced, but its compilation has been interrupted by want of funds.

General Information.—The aim of the museum authorities is to collect pictorial illustrations of pathology, and some of these are added every year. The museum also contains a large collection of the portraits of medical men, some of which are of great value.

Honorary Curator.—JONATHAN HUTCHINSON, LL.D., F.R.S.

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STAMFORD.

Museum of the Stamford Literary and Scientific Institution.

Governing Body.—The committee of the institution.

Staff.—Curator and librarian.

Source of Income.—Members' subscriptions.

Nature of Collections.—Miscellaneous. The minerals are good, and there is a fair collection of silver coins.

Times and Terms of Admission.—Open daily, 9 a m. to 10 p.m. Admission free to members.

Income and Working Expenses.—About £400 a year.

General Information.—This museum is out of date.

Curator.—GEO. A. HARPER.

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STIRLING.

The Smith Institute.

Governing Body.—Three trustees (the Provost of Stirling, J. W. Barty, Esq., Esq., LL.D., and Archibald Stirling, Esq.).

Staff.—A curator.

Source of Income.—Revenue from trust funds.

Nature of Collections.—1. ART: Oil paintings and water-colour drawings. 2. ARCHÆOLOGY, mainly illustrative of Scottish life and customs. 3. ETHNOLOGY: NATURAL HISTORY, mainly illustrative of the fauna and flora of the district.

Times and Terms of Admission.—Open daily, 10 a.m. till dusk. Visitors not resident in the district are charged twopence each.

Number of Visitors.—Annual average, 6,000.

Loan of Pictures.—These are very rarely lent out.

Income and Working Expenses.—Average income, about £270 (£300 less £30 taxes). This barely meets the working expenses.

Exhibition Space.—GALLERIES: Large room, 106 ft. by 43 ft., contains oil paintings; small room, 28 ft. by 43 ft., devoted to water-colours. MUSEUM: Room No. 1, 135 ft. by 25 ft. (916 ft. of glass), contains antiquities; No. 2, 43 ft. by 24 ft. (314 ft. of glass), has ethnological specimens and miscellaneous collection; No. 3, 50 ft. by 28 ft. (675 ft. of glass), devoted to natural history.

Publications.—A catalogue (145 pp.), with explanatory and historical notes, price sixpence.

General Information.—The museum was founded and endowed in 1870 by Thomas Stuart Smith, of Glassinghall, Perthshire. The aim of the trustees has been to have a local museum, and non-local specimens have been admitted only to fill gaps or to help in the illustration of the subjects treated. In some departments of the museum, all specimens exhibited have been obtained within the limits of the British Isles. Local specimens are distinguished from others by differently coloured labels. The trustees are convinced that for a museum to be really useful, it should be undertaken with a distinct purpose, and that that purpose should be resolutely and consistently kept in view. They have accordingly placed the miscellaneous part of the collections in a subordinate position as forming no part of the scheme of the museum.

Curator.—JAMES SWORD.

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ST. NEOTS.

Victoria Museum.

Governing Body.—St. Neots Literary and Scientific Institute.

Staff.—An honorary secretary and a caretaker.

Source of Income.—Funds of the institute.

Nature of Collections.—Biological and archæological.

Times and Terms of Admission.—Open daily. Free on Tuesday, Thursday, and Saturday, from 2 p.m. to 4 p.m.; at other times, admission threepence.

Number of Visitors.—Annual average, about 3000.

Lectures.—Occasionally given in connection with the institute.

General Information.—The museum was founded by Dr. Evans, who presented his collection of biological studies.

Hon. Secretary.—T. G. HOLDWAY.

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